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conductor





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HARRY ELLIS DICKSON Assistant Conductor
NINETY-THIRD SEASON 1978

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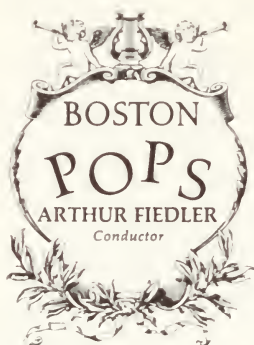
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Assistant Conductor

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Concertmaster
Max Hobart
Assistant Concertmaster
Marylou Speaker
Principal Second Violin
Cecylia Arzewski
Emanuel Boder
Harry Dickson
Gerald Elias
Sheila Fiekowsky
Gerald Gelbloom
Darlene Gray
Bo Youp Hwang
Ronald Knudsen
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Amnon Levy
Ikuko Mizuno
Leonard Moss
Laszlo Nagy
Fredy Ostrovsky
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Alfred Schneider
Harvey Seigel
Roger Shermont
Raymond Sird
Rolland Tapley
Vyacheslav Uritsky
Michael Vitale
Gottfried Wilfinger
Ronald Wilkison
Max Winder

Violas

Reuben Green
Principal
Robert Barnes
Betty Benthin
Earl Hedberg
Marc Jeanneret
Bernard Kadinoff
Eugene Lehner
Jerome Lipson
Vincent Mauricci
Joseph Pietropaolo
Michael Zaretsky

Cellos

Martin Hoherman
Principal
Martha Babcock
Ronald Feldman
Luis Leguia
Jonathan Miller
Joel Moerschel
Mischa Nieland
Jerome Patterson
Carol Procter
Robert Ripley

Basses

Will Rhein
Principal
John Barwicki
Joseph Hearne
Leslie Martin
Robert Olson
John Salkowski
Lawrence Wolfe
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Paul Fried
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English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Felix Viscuglia

Bassoons

Matthew Ruggiero
Roland Small

Contra bassoon

Richard Plaster

Horns

Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Andre Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp

Ann Hobson

Organ

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Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

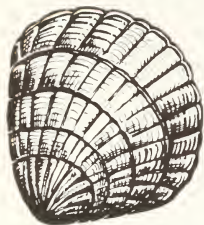
He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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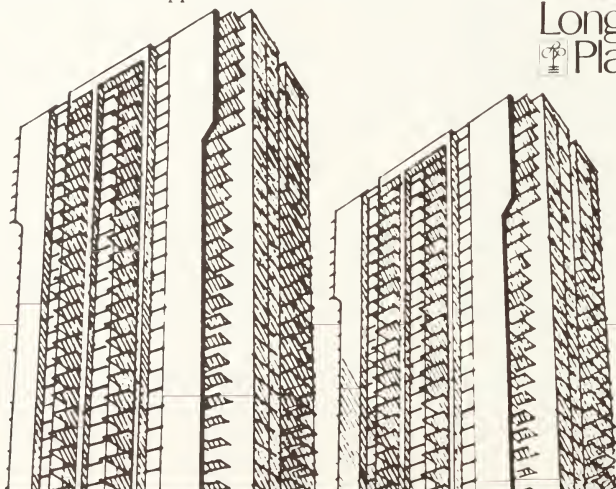
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

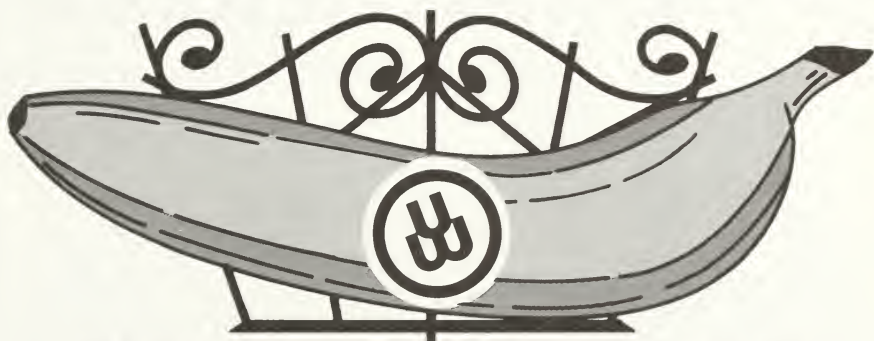
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

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Symphony Hall Amenities

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FIRST AID FACILITIES for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance to the Hall. On-call physicians should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT

may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

LOUNGE AND BAR SERVICE: The Cabot-Cahners Room located on the second floor will serve drinks from one hour before concert time until a reasonable amount of time after the concert has ended.

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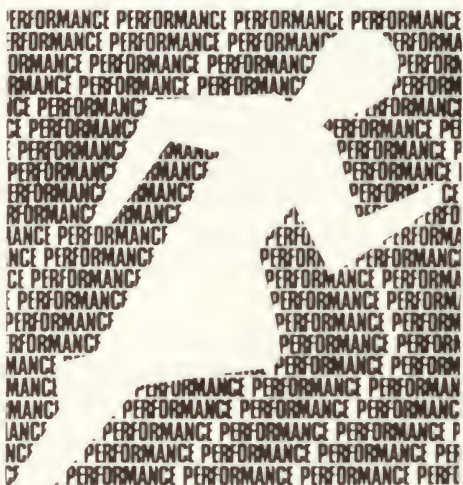
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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 } Timothee Adamowski
- 1894 } Timothee Adamowski
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

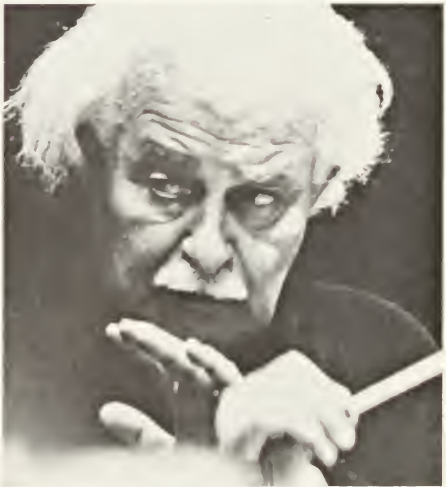
(Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 } Max Zach, Gustav Strube
- 1903 } Timothee Adamowski
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 } Gustav Strube, André Maquarre
- 1912 } Gustav Strube, André Maquarre
- 1913 } Otto Urack, André Maquarre, Clement
- 1914 } Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella

Since 1930 Arthur Fiedler

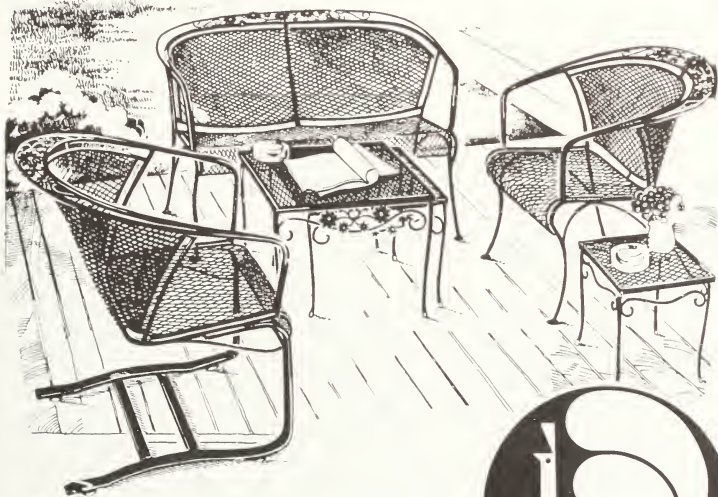


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HOW TO GET POPS TICKETS

The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

Ticket prices are as follows:

Table seats on the floor \$10, \$8.50

1st Balcony \$7.50, \$6.50

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A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:

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	24 April	9 May
	1 May	16 May
	8 May	23 May
	15 May	30 May
	22 May	6 June
	29 May	13 June
	5 June	20 June
	12 June	27 June and all July Pops

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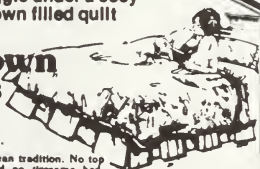
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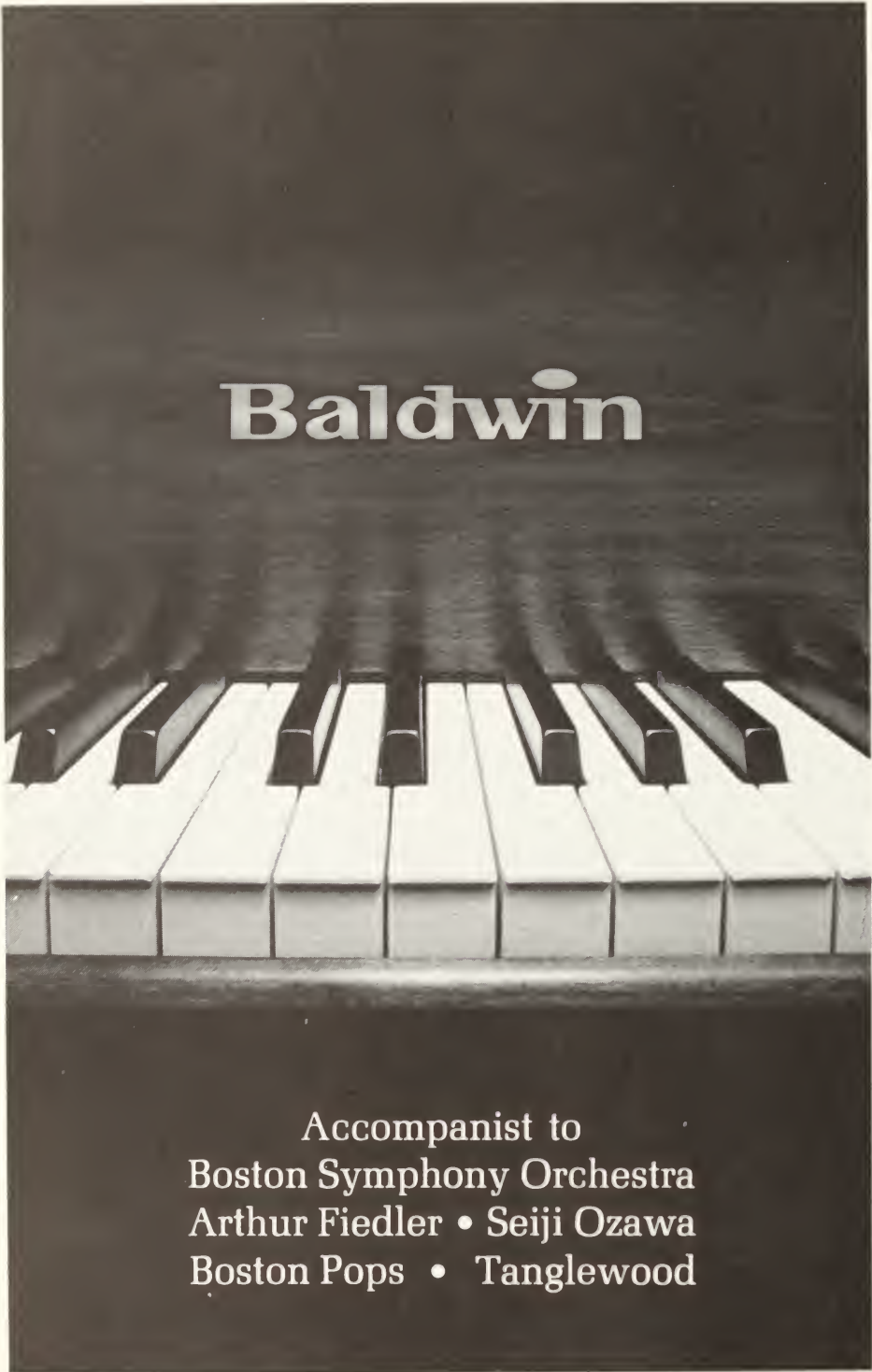
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THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Wednesday, 3 May 1978 at 8

HARRY ELLIS DICKSON conducting

Sambre et Meuse, March

Planquette

Overture to *Mignon*

Thomas

Claire de Lune

Debussy

Suite from *Gaité Parisienne*

Offenbach

Overture—Allegro brillante—Polka—

Galop—Valse—March—Can-Can—Finale

INTERMISSION

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Violin Concerto No. 2 in D minor, Op. 22

Wieniawski

Allegro

Romance

Allegro con fuoco

ROMAN TOTENBERG, violin

INTERMISSION

Selections from *Gigi*

Loewe

The Night They Invented Champagne—Gigi—

Waltz at Maxim's—I'm Glad I'm Not Young Any More—

The Parisians—Say a Little Prayer for Me Tonight—

Thank Heaven for Little Girls

Hymn to the Sun

Rimsky-Korsakoff

Boogie Woogie Bugle Boy

Raye-Prince

Among those present: French Library; Arthur D. Little Company; Leonard Morse Hospital; Katharine Gibbs School; Saint Mary's Guild; Volunteer Committee of Kitchener-Waterloo Art Gallery; Norwood Girl Scouts; Kirkland House/Harvard University; St. Joseph's Sodality; Strasbourg, France Delegation

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Guest Artist

Roman Totenberg

Violinist, Roman Totenberg began his musical career as a child prodigy, making his debut with the Warsaw Philharmonic at the age of eleven. He studied under Carl Flesch in Berlin, and later with George Enesco and Pierre Monteux in Paris.

Mr. Totenberg has appeared with major orchestras all over the United States, and in Europe. He has given the world premieres of concerti by Milhaud, and William Schuman, and sonatas by Hindemith and Honegger. His wide repertoire includes works of classical and romantic composers, as well as those by contemporary composers such as Charles Ives, and Walter Piston. Totenberg has toured South America with Artur Schnabel, and has given joint recitals with Polish composer Karol Szymanowski.

Totenberg is now Director of the Longy School of Music, and is a Professor of Music at Boston University. His appearances at the Tanglewood, Salzburg, and Aspen music Festivals are combined with master classes that are attended by both violinists, and instrumentalists.



—from the Boston Symphony Orchestra Archives

One man's fish is another man's poisson.

King's Dictionary of Boston, published in 1883, reported:
"The leading French restaurant of the city is 'Ober's.' This has more than local fame. The viands here are unsurpassed."

A small booklet issued shortly thereafter introduced next door neighbor Frank Locke's recently opened 'Wine Rooms' as having "the general appearance of an enchanting picture, a sumptuous apartment in some palatial edifice."

And so Ober, with his plain interiors and fancy food, found himself in an alley fight with Locke, with his plain food and fancy interiors.



The Winner was Boston.

As history would have it, both men departed Winter Place and other places of this world having never consummated a marriage.

And it wasn't until 1901, that a Frenchman of considerable charm and estimable taste, broke down the small barrier (in actuality, a door) that separated both establishments.

And from that memorable year until his death in 1939, it was Emil Camus who gave Locke-Ober its distinctive character.

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 4 May 1978 at 8

ARTHUR FIEDLER conducting

Slavonic Dance No. 7 in C major, Op. 72	Dvořák
Overture to <i>Abduction from the Seraglio</i>	Mozart
Concerto in D major for Guitar and Orchestra	Vivaldi
Allegro giusto	
Largo	
Allegro	
ANGEL ROMERO, guitar	
<i>Morning Journals</i> Waltzes	Strauss

INTERMISSION

<i>Concierto de Aranjuez</i>	Rodrigo
Allegro con spirito	
Adagio	
Allegro gentile	
ANGEL ROMERO, guitar	
<i>Malaguena</i>	Lecuona

INTERMISSION

Selections from <i>The Man of La Mancha</i>	Leigh
<i>I, Don Quixote—Dulcinea—Aldonza—</i>	
<i>Golden Helmet of Mambrino—</i>	
<i>I'm Only Thinking of Him—</i>	
<i>Knight of the Woeful Countenance—</i>	
<i>To Each His Dulcinea—The Impossible Dream</i>	
<i>I Write the Songs</i>	Johnston
<i>The Hustle</i>	McCoy
<i>St. Louis Blues</i> , March	Handy

Among those present: Beth Israel Hospital Men's Associates; Wheaton College; Chapel Hill-Chauncy Hall School; Babson College; Cross and Shield Association; Saint Raphael's Parish; Saint Mary's Church of Randolph; Central High School; Thomas B. Pollard P.T.A.; St. Timothy's Sodality; University of Lowell Alumni Association

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Guest Artist

Angel Romero

Guitarist Angel Romero is a member of the Romeros Quartet, along with his brothers Celin and Pepe, and his father Celedonio. He has appeared in numerous solo recitals, with both of his brothers in duo recitals, and as soloist with many major U.S. orchestras under conductors such as Eugene Ormandy, Neville Marriner, Morton Gould, and Arthur Fiedler.

Romero, like his brothers, began studying the guitar with his father at the age of three. When they began playing as a family, they gained much acclaim in Spain before coming to America from Malaga to settle in 1959.

In 1975, Angel made his London solo recital debut, and he has toured Europe three times as part of the Quartet. In addition, he has appeared all over the United States on college campuses, and in concert halls, as well as participating in the Festivals of Ravinia, Wolf Trap, Saratoga, and the Garden State Festival.

The Romeros Quartet records on the Mercury label. Their recordings include works by Telemann, Bach, Vivaldi, and



Granados, as well as a work by Joaquín Rodrigo for guitar and orchestra which they commissioned in 1967. They have also recorded *Concierto Andaluz* with Neville Marriner and the Academy of St. Martin in the Fields for Mercury/Philips.



Promenade Concert circa 1880

—from the Boston Symphony Orchestra Archives

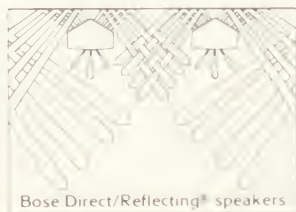


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THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Friday, 5 May 1978 at 8

HARRY ELLIS DICKSON conducting

<i>Washington Post</i> , March	Sousa
Overture to <i>Morning, Noon and Night in Vienna</i>	Suppé
<i>Variations on America</i>	Ives-Schuman
Suite from <i>The Water Music</i>	Handel-Harty
Allegro—Air—Allegro deciso	

WHEELOCK COLLEGE GLEE CLUB
will perform during the first intermission
Peter L. Edwards, Director

<i>The Fairies Song</i>	Krenek
<i>Now is the Month of Maying</i>	Morley
<i>The Nightingale</i>	Weelkes

INTERMISSION

Concerto No. 1 in F for Clarinet and Orchestra, Op. 73	Weber
Allegro	
Adagio ma non troppo	
Rondo: Allegretto	
JANET GREENE, clarinet	
<i>España</i> , Rhapsody	Chabrier

ROXBURY LATIN SCHOOL GLEE CLUB
will perform during the second intermission
Ralph H. Farris, Director—Nancy D. Farris, Accompanist

<i>Man is for the Woman Made</i>	Purcell
<i>Coney Island Baby</i>	arr. The Mainstreeters

INTERMISSION

<i>Smith College Alma Mater</i>	
Selections from <i>The Sound of Music</i>	Rodgers
<i>The Sound of Music—How Can Love Survive—</i>	
<i>The Lonely Goatherd—My Favorite Things—</i>	
<i>Sixteen Going on Seventeen—So Long, Farewell—</i>	
<i>Do-Re-Mi—Edelweiss—An Ordinary Couple—</i>	
<i>No Way to Stop It—Maria—Climb Every Mountain</i>	
<i>St. Louis Blues</i> , March	Handy
<i>Look Sharp-Be Sharp</i>	Merrick-Bennett

Among those present: Smith College; Roxbury Latin School; Saint Elizabeth's Couples Club; Saint Michaels College; Citizens Scholarship of Mansfield; Brockton Education Association; Southwestern Central School; Rockport Teachers Association; Wheelock College Glee Club; Central High School-Maryland

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Guest Artist

Janet Greene



Janet Greene is a senior at Smith College, and studies clarinet with Michael Sussman, principal clarinet of the Springfield Symphony. During her high school years, Ms. Greene played in the Greater Boston Youth Symphony, the Massachusetts Youth Wind Ensemble, and the New England Conservatory Youth Chamber Orchestra. She began private study with Robert Giorgi of the Newton Public Schools and also studied with William Wrzesian as a New England Conservatory Preparatory Student. Ms. Greene took her sophomore year away from Smith College, attending the New England Conservatory where she studied clarinet with Peter Hadcock of the Boston Symphony. During the summer, she has attended the Kinhaven Music School, the Apple Hill Wind Seminar, and the Aspen Music Festival. Ms. Greene is active as a chamber musician, and this year, has appeared at Smith College in recital, as well as with the Smith College Orchestra as soloist.





Our wine of the month is often the wine of the year.

Every year, the wine people award medals to the best of the American wines. ("And the winner for Best Supporting Burgundy is – may I have the envelope please . . .")

As it happens, almost every wine on my list is a medal-winner. They are all vintage wines, most of them estate-bottled in the hill country north of San Francisco, and they're some of the best wines ever bottled in America.

What's surprising is that they're also some of the least expensive. Most of ours are about \$5 or \$6 a bottle, and they're probably the equivalent of any \$10 French wine you're apt to find in any Boston restaurant. (On the other hand, any \$5 *French* wine you're apt to find in a Boston Restaurant is probably the Gallic equivalent of Ripple.)

I even offer a different Wine of the Month which is priced *egregiously* low (for the month).

Which means this:

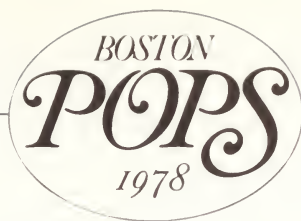
No longer must you choose between honoring the stars and stripes, or betraying your palate. At my place, you are encouraged to betray neither, indulge the both, and remember what happened to Carrie Nation.

(She never touched the stuff, and died in 1911. There are those who claim a causal relationship.)

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 6 May 1978 at 8

HARRY ELLIS DICKSON conducting

Prelude to <i>Carmen</i> (<i>Les Toreadors</i>)	Bizet
<i>Academic Festival Overture</i>	Brahms
<i>Jesu, Joy of Man's Desiring</i>	Bach
The Irish Suite, from <i>The Irish Suite</i>	arr. Anderson
<i>Irish Washerwoman—Minstrel Boy—</i>	
<i>Last Rose of Summer—Rakes of Mallow</i>	

INTERMISSION

<i>Wine, Woman and Song</i>	Strauss
Romance in F	Beethoven
Introduction and Rondo Capriccioso, Op. 28	Saint-Saëns
BO YOUP HWANG, violin	

REGIS COLLEGE GLEE CLUB
will perform during the second intermission
Sheila Vogt, Director—Lillian Prucnal, Accompanist

Selections from <i>Funny Girl</i>	Styne
<i>People—Don't Rain on My Parade—</i>	
<i>Funny Girl—You Are Woman—People</i>	

INTERMISSION

Selections from <i>Girl Crazy</i>	Gershwin-Anderson
<i>I Got Rhythm—Embraceable You—</i>	
<i>Bidin' My Time—But Not for Me</i>	
Theme and Dance from <i>Star Wars</i>	Williams
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: Regis College; Everett Chamber of Commerce; Couples Club of Milford; Saint Albert's Parish of Weymouth; Mr. and Mrs. Club; Londonderry Presbyterian Church; Jaffrey-Rindge Middle School; Wilmington United Methodist Adult Fellowship; Wesley United Methodist Church Couples Club; Ocean County Artists Guild; First Congregational Church of Albany, New York

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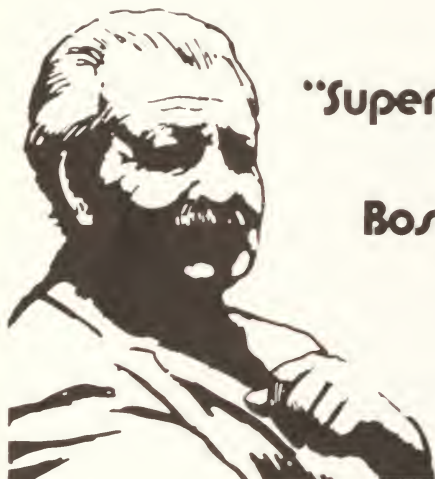
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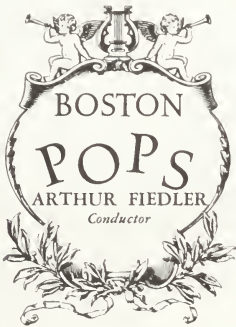
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Guest Artist

Bo Youp Hwang



Bo Youp Hwang was born in Korea in 1947. He began performing as a soloist at the age of 13, and attended the Seoul School of Music, and the University of Seoul. After winning first prize in two prestigious Korean National competitions, the Dong-A Contest in 1963 and the Chong-Ryoung Contest in 1966, he came to the United States to study with the Fine Arts Quartet at the University of Wisconsin. In 1968, he also won the Young Artists competition in Green Bay, Wisconsin. While at the University of Wisconsin, he became the Assistant Concertmaster of the Milwaukee Symphony Orchestra, and the Concertmaster of the Civic Orchestra there, as well as second violinist of the Milwaukee String Quartet. He joined the Boston Symphony in 1972, and is a member of the first violin section, as well as a member of the Cremona String Quartet.



Boston Pops Broadcasts

The Saturday evening concerts will be broadcast live by:

WCRB-FM Boston (102.5 FM)

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WFCR-AM Amherst (88.5)

WAMC-FM Albany (90.3)

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday, 7 May 1978 at 7:30

ARTHUR FIEDLER conducting

Free Lance, March	Sousa
Overture to <i>The Pirates of Penzance</i>	Sullivan
Pavane	Ravel
Waltzes from <i>Der Rosenkavalier</i>	R. Strauss

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra JOHN MELNYK, piano	Rachmaninoff
---	--------------

INTERMISSION

Selections from <i>West Side Story</i> <i>I Feel Pretty—Maria—</i> <i>Something's Coming—Tonight—</i> <i>One Hand, One Heart—Cool—America</i>	Bernstein
<i>Send in the Clowns</i> , from <i>A Little Night Music</i> <i>St. Louis Blues</i> , March	Sondheim Handy

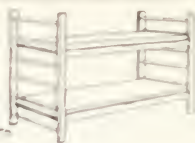
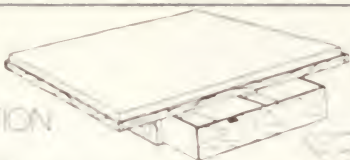
Among those present: Boston City Hospital; Friends of State Senator Chet Atkins; Zonta Club of Malden; Temple Emanuel of Lawrence; Sacred Heart Parish of Lynn; Saint Elizabeth's of Milton; Saint Anthony's Sociables Club of Cohasset; Pilgrim Church of Southboro

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Guest Artist

John Melnyk

John Melnyk is a graduate of Harvard and the winner of the 1976-77 HRO Concerto Competition. He is a native of Winnipeg, Manitoba. His first and only teacher until he came to college was his father who is a former concert pianist. Under his instruction, John placed third in the Canadian

National Competitive Festival of Music in 1973. He has accompanied the Harvard Glee Club for a year, and played several solo recitals, as well as being Musical Director of the Mather House production of *Cabaret*, and conducting the Eliot House production of *A Little Night Music*.



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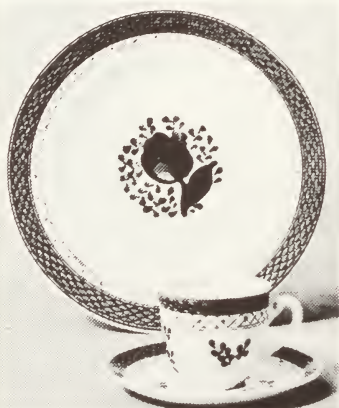
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Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

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Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

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Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

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Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
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Lemonade (Pitcher)	2.25	Tab	.50

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24. Alexis Lichine Beaujolais
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26. Alexis Lichine Rose d'Anjou
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38. Alexis Lichine Pouilly Fuisse
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No.	Bot.	½ Bot.	No.	Bot.	½ Bot.
CALIFORNIA			PORTUGAL		
3	Le Domaine Cold Duck, Almaden	6.50	34	Lancer's Vinho Branco	7.00 4.00
FRANCE			RED WINES		
28	Le Duc Brut, Blanc de Blanc	9.50	CALIFORNIA		
30	Taittinger, Brut La Francaise	21.00 11.00	42	Cabernet Sauvignon, Sebastiani Vineyards	6.75
51	Francois Monopole, Blanc de Blanc	9.00	FRANCE		
ITALY			24	Beaujolais, A. Lichine	6.25 3.75
6	Gancia Asti Spumante	9.50	40	Beaujolais Villages, Louis Jadot	7.75 4.25
NEW YORK STATE			46	Chateaufort du Pape, Domaine de la Solitude	9.75 5.25
5	Great Western Extra Dry	9.00 5.00	ITALY		
7	Great Western Sparkling Burgundy	9.00 5.00	4	Lambrusco, Cavalli Castel Ruboun	4.50 3.00
17	Champagne Cocktail for Two	3.00	20	Valpolicella, Bolla	6.50 3.75
31	Taylor Brut	9.00	45	Chianti Classico, Castello Di Gabbiano	6.00

WHITE WINES

CALIFORNIA			NEW YORK STATE		
8	Chablis, Charles Krug	5.00 3.00	35	Lake Country Red, Taylor	4.00
11	Chablis, Sebastiani Vineyards	5.00	37	Taylor Sangria	4.00
14	Chenin Blanc, R. Mondavi	7.00	SPAIN		
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	55	Sangria, Costa del Sol	3.50
FRANCE			ROSE WINES		
16	Pinot Chardonnay, A. Lichine	6.00	CALIFORNIA		
21	Vouvray, St. Michel	5.00 3.00	22	Pastene Vin Rose	4.00 2.50
25	Blanc d'Anjou, S. Aubert (litre)	6.00	FRANCE		
36	Chablis, Grand Cru Valmur, A. Pic	12.50 6.75	26	Rose d'Anjou, A. Lichine	6.00 3.75
38	Pouilly Fuisse, A. Lichine	11.00 6.00	29	Rose d'Anjou, S. Aubert (litre)	6.00
ITALY			NEW YORK STATE		
2	Bianco, Cavalli Castel Ruboun	4.50	39	Lake Country Pink, Taylor	4.00
9	Scampi Soave (litre)	5.00	PORTUGAL		
12	Soave, Bolla	6.50 3.75	50	Lancer's Vin Rose	7.00 4.00
13	Soave, Classico Anselmi	5.00	54	Costa Do Sol	5.50 3.00
GERMANY			SHERRY		
10	Blue Nun, Sichel	6.75 4.00	NEW YORK STATE		
18	Bernkastel Riesling, The Bishop of Riesling	5.75	41	Taylor Cream Sherry	4.00
19	Langenbach Liebfraumilch (litre)	6.25	SPAIN		
23	Langenbach Moselblumchen (litre)	6.25	27	Duff Gordon Amontillado (Club Dry)	8.00 Glass 1.00
53	Liebfraumilch, Karl Von Stetten (litre)	4.50	WINE PUNCH		
NEW YORK STATE					
32	Taylor Chablis	4.00			
33	Lake Country White, Taylor	4.00			

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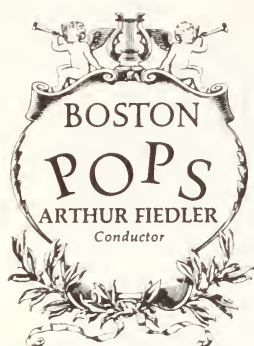
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Julius Schulman
Assistant Concertmaster
Joseph McGauley
Maynard Goldman
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Kenneth Stalberg
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Andre Lizotte

Bass Clarinet

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Ruth Waterhouse

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James Simpson
Charles Lewis
Fred Orkiseski

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Tuba

Gary Ofenloch

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Everett Beale

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Fred Buda
Dean Anderson
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John Grimes

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Francis Gallagher—electric bass

Harp

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Arthur Fiedler

The 1978 Boston Pops season will mark the 9th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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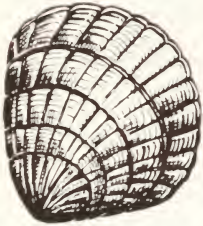
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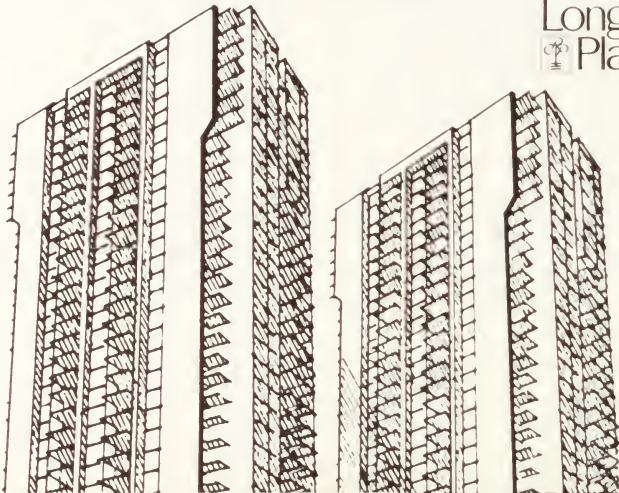
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Place



Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

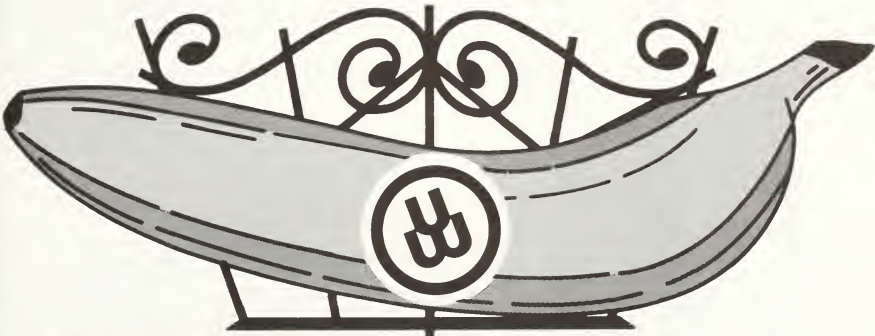
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

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FIRST AID FACILITIES for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance to the Hall. On-call physicians should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.


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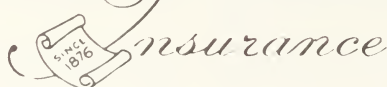
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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 }
- 1893 } Timothee Adamowski
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

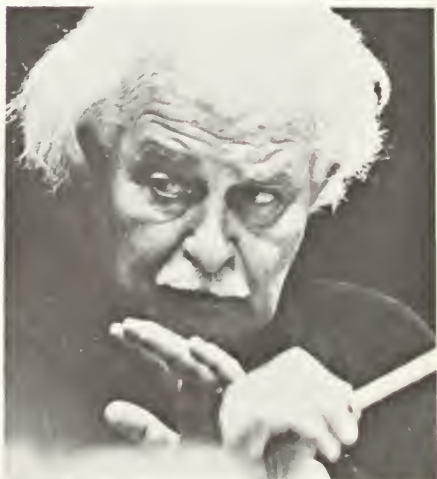
(Symphony Hall)

- 1901 }
- 1902 } Max Zach, Gustav Strube
- 1903 }
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement
- 1914 } Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella

Since 1930 Arthur Fiedler

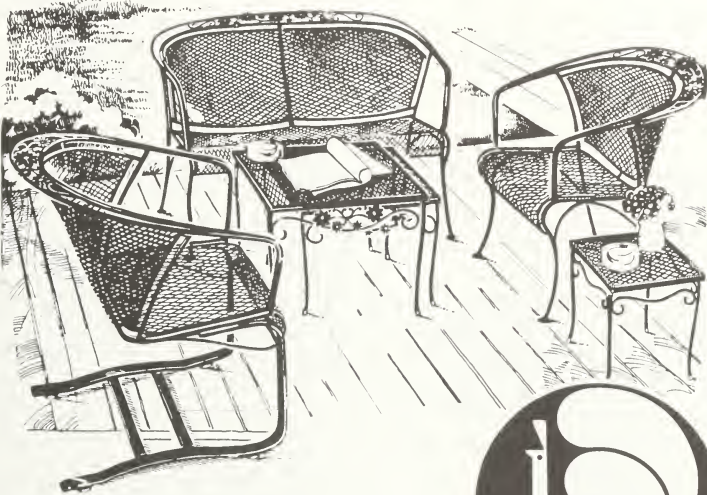


Adolf Neuendorff
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HOW TO GET POPS TICKETS

The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

Ticket prices are as follows:

Table seats on the floor \$10, \$8.50
1st Balcony \$7.50, \$6.50
2nd Balcony \$5, \$4, \$3

A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:

Monday

17 April	2 May
24 April	9 May
1 May	16 May
8 May	23 May
15 May	30 May
22 May	6 June
29 May	13 June
5 June	20 June
12 June	27 June and all July Pops

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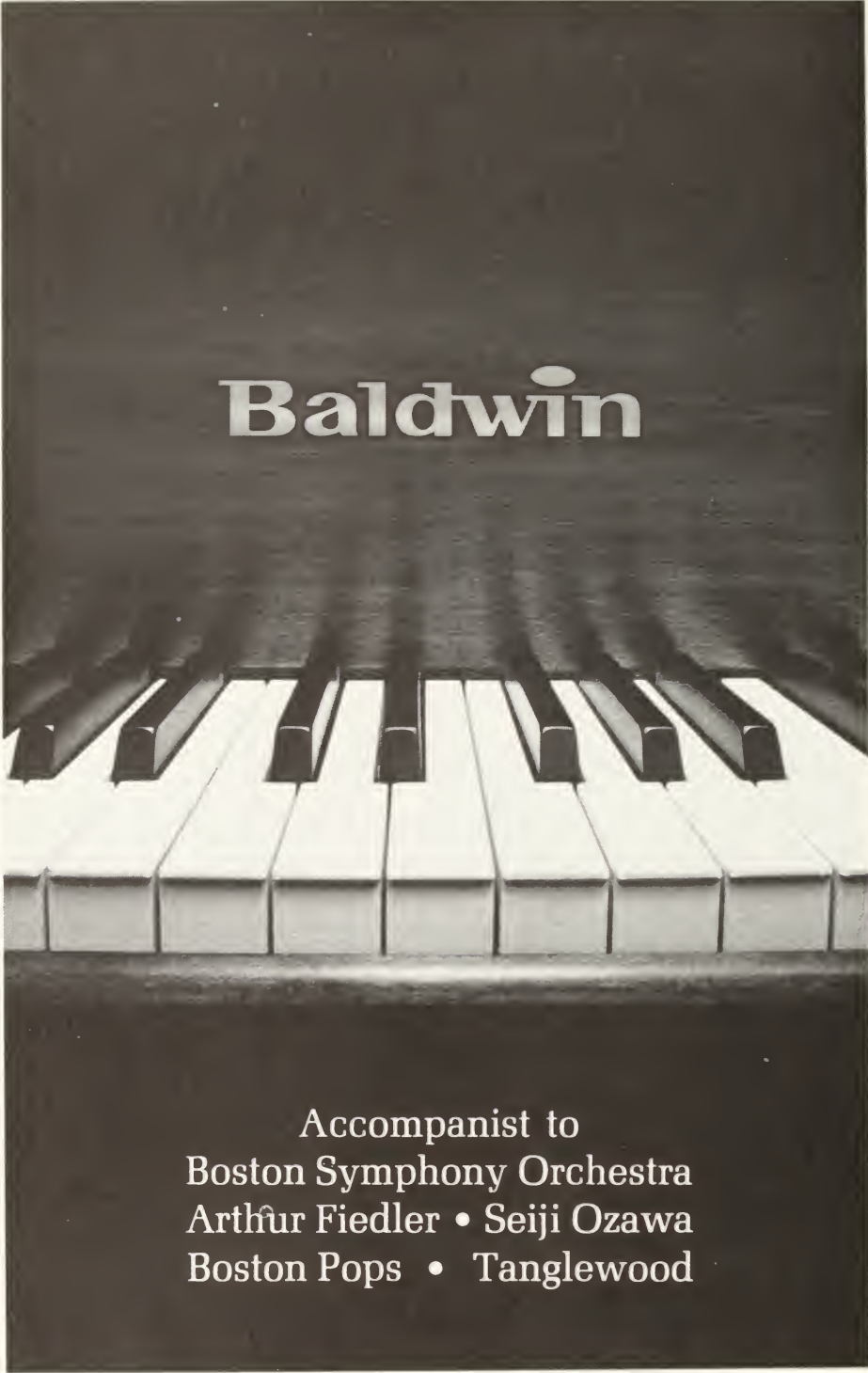
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday, 9 May 1978 at 8

HENRY MANCINI, Conducting

<i>Hurdles and Girdles</i> , from <i>Visions of Eight</i>	Mancini
Mancini Medley	Mancini
<i>Baby Elephant Walk</i> , from <i>Hatari!</i> — <i>Mr. Lucky</i>	
<i>Evergreen</i> , from <i>A Star is Born</i>	Streisand
Four Decades of Film Music	
<i>Captain from Castile</i>	Newman
<i>Man with the Golden Arm</i>	Bernstein
<i>James Bond Theme</i>	Norman
<i>Star Wars</i>	Williams

INTERMISSION

<i>Joy!</i>	Bach-Mancini
Three Film Themes	Mancini
<i>Moment to Moment</i> — <i>Two for the Road</i> — <i>Sunflower</i>	
<i>Symphonic Soul</i>	Mancini
TV Themes	
Theme, from <i>Charlie's Angels</i>	Elliott-Ferguson
<i>Kojak</i>	Goldenberg
Theme, from <i>S.W.A.T.</i>	DeVorzon

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<i>Singin' a Song of Life</i>	Artman

INTERMISSION

<i>African Symphony</i>	McCoy
<i>Love Theme</i> , from <i>Romeo and Juliet</i>	Rota
<i>The Pink Panther</i>	Mancini
<i>Peter Gunn</i>	Mancini
Ballads by Mancini	Mancini

Charade—*Dear Heart*—*Sweetheart Tree*—
The Days of Wine and Roses—*Moon River*

Mr. Mancini's soloists: Cecil Welch, trumpet; Skip Lane, saxophone; Jack Gilfooy, drums; Royce Campbell, guitar; Jim Johnson, bass

Among those present: Colby-Sawyer College; Dean Alumni Association; Copley Plaza Hotel for 3M Company of St. Paul; Executive Club of Greater Boston Chamber of Commerce; Sociables of the U.U. Church of Lynn; Lasell Junior College Alumni; Bafta Club; St. Mary of the Hills Parish; Catholic Daughters of America; Southborough Catholic Women's Club; Saint John's Seminary; Bureau of Teacher Certification; North Kingstown High School Band

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Henry Mancini

Composer, arranger, conductor Henry Mancini and his music are familiar to people all over the world. Classic songs such as *Moon River*, *Days of Wine and Roses*, and *The Pink Panther* among many others, have earned him nearly twenty Grammy Awards (nearly twice as many as anyone else), six Gold Album awards, thirteen Academy Award nominations, and three Oscars, as well as the Hollywood Foreign Press Association's Golden Globe award.

Mancini is also a television personality, having hosted his own half-hour television music series, *Mancini Generation*, plus several specials featuring his own and other orchestras. In addition, he has published a book, *Sounds and Scores—A Practical Guide to Professional Orchestration*, and Mancini scholarships and fellowships are benefiting many young composers, conductors, and arrangers studying at the Juilliard School, UCLA, USC, and with the American Federation of Music's *Congress of Strings*.

Born in Cleveland, Ohio in 1924, Mancini was first introduced to music and the flute at the age of eight. He studied flute with his father, later took up piano, and within a few years became interested in arranging, which he studied with Max Adkins, conductor and arranger for the house orchestra at the Stanley Theatre in Pittsburgh. In 1942, he entered the Juilliard School of Music where he studied until he was drafted. Then, following his release from the service in 1945, he joined the Glenn Miller/Tex Beneke Orchestra as a pianist/arranger. During that time, he continued private study with Ernst Krenek, Mario Castelnuovo-Tedesco, and Alfred Sendry.

Mr. Mancini joined the music department of Universal-International Studios in 1952, and during the next six years contributed to over 100 films, most notably *The Glenn Miller Story* (for which he received his first Academy Award nomination), *The Benny Goodman Story*, and *Touch of Evil* by



Orson Welles. Other well known Mancini musical scores include those from *Breakfast at Tiffany's*, *Hatari!*, *Charade*, *Dear Heart*, *Wait Until Dark*, *Mr. Hobbs Takes a Vacation*, and *The Great Race*.

He has written musical scores for a number of television series as well, including *Peter Gunn*, *Mr. Lucky* in the late Fifties and early Sixties, and more recently for *The Moneychangers*, a multi-part NBC-TV presentation and ABC-TV's comedy series *What's Happening*.

Henry Mancini has appeared as guest conductor and performed with such orchestras, as Cleveland and Minnesota, with the Pittsburgh and San Francisco symphonies, the Los Angeles and Israel Philharmonics, and the National Symphony. He made his conducting debut in Royal Festival Hall in 1976 conducting the London Symphony.

Mr. Mancini's numerous recordings are available on the RCA, Columbia, United Artists, Paramount, Warner, MCA, and Avco Embassy labels.

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday, 10 May 1978 at 8

HENRY MANCINI, Conducting

<i>Hurdles and Girdles</i> , from <i>Visions of Eight</i>	Mancini
Mancini Medley	Mancini
<i>Baby Elephant Walk</i> , from <i>Hatari!</i> — <i>Mr. Lucky</i>	
<i>Evergreen</i> , from <i>A Star Is Born</i>	Streisand
Four Decades of Film Music	
<i>Captain from Castile</i>	Newman
<i>Man with the Golden Arm</i>	Bernstein
<i>James Bond Theme</i>	Norman
<i>Star Wars</i>	Williams

INTERMISSION

<i>Joy!</i>	Bach-Mancini
Three Film Themes	Mancini
<i>Moment to Moment</i> — <i>Two for the Road</i> — <i>Sunflower</i>	
<i>Symphonic Soul</i>	Mancini
TV Themes	
Theme, from <i>Charlie's Angels</i>	Elliott-Ferguson
<i>Kojak</i>	Goldenberg
Theme, from <i>S.W.A.T.</i>	DeVorzon

INTERMISSION

<i>African Symphony</i>	McCoy
<i>Love Theme</i> , from <i>Romeo and Juliet</i>	Rota
<i>The Pink Panther</i>	Mancini
<i>Peter Gunn</i>	Mancini
Ballads by Mancini	Mancini
<i>Charade</i> — <i>Dear Heart</i> — <i>Sweetheart Tree</i> — <i>The Days of Wine and Roses</i> — <i>Moon River</i>	

Mr. Mancini's soloists: Cecil Welch, trumpet; Skip Lane, saxophone; Jack Gilfooy, drums; Royce Campbell, guitar; Jim Johnson, bass

Among those present: Affiliated Hospital Center; Exeter and Andover Academies; Forty Niners; John Hancock Mutual Life Insurance; National Micrographic Association; Union Congregational Church Mothers Club; Lupus Foundation; National Secretaries Association; Hartwick College; Ponkapoag Civic Association; Aquinas Junior College; National Honor Society of Peabody High School

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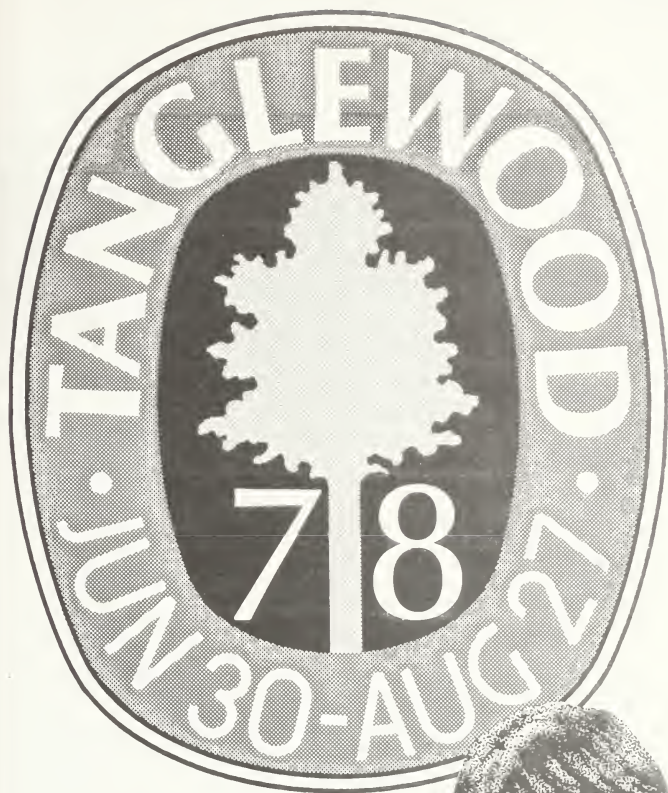
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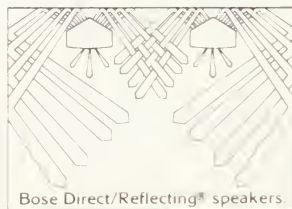


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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 11 May 1978 at 8

ARTHUR FIEDLER, Conducting

<i>Procession of Bacchus, from Sylvia</i>	Delibes
<i>Overture to The Pirates of Penzance</i>	Sullivan
<i>Capriccio Italian</i>	Tchaikovsky

INTERMISSION

FEATURING HENRY MANCINI

<i>Baby Elephant Walk, from Hatari</i>	Mancini
<i>Flight of the Bumblebee</i>	Rimsky-Korsakoff-
HENRY MANCINI, flute	Mancini
Three Film Themes	Mancini
<i>Moment to Moment—Two for the Road—Sunflower</i>	
<i>The Pink Panther</i>	Mancini
Ballads by Mancini	
Charade	Mercer-Mancini
Dear Heart	Livingston-Evans-Mancini
Sweetheart Tree	Mercer-Mancini
The Days of Wine and Roses	Mercer-Mancini
Moon River	Mercer-Mancini

Mr. Mancini's musicians: Cecil Welch, trumpet; Skip Lane, saxophone; Jack Gilfooy, drums; Royce Campbell, guitar; Jim Johnson, bass

INTERMISSION

Cole Porter Greats	arr. Mason
Introduction—Wunderbar—Love for Sale— I Love Paris—In the Still of the Night— Night and Day—I Get a Kick Out of You— Blow, Gabriel, Blow	
Cabaret	Kander
Theme and Dance from Star Wars	Williams

Among those present: University of Massachusetts; Meganset Yacht Club; Xaverian Brothers High School; Saint Thecla's Sodality; Aquinas Junior College; Holy Cross

London, Polydor, and RCA Records	Baldwin Piano
----------------------------------	---------------

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.

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To Edwin Jeffords with very best
wishes. Cordially
Arthur Foeller
Boston. May. 1931

-Photo by CARO

—from the Boston Symphony Orchestra Archives



Our wine of the month is often the wine of the year.

Every year, the wine people award medals to the best of the American wines. ("And the winner for Best Supporting Burgundy is – may I have the envelope please . . .")

As it happens, almost every wine on my list is a medal-winner. They are all vintage wines, most of them estate-bottled in the hill country north of San Francisco, and they're some of the best wines ever bottled in America.

What's surprising is that they're also some of the least expensive. Most of ours are about \$5 or \$6 a bottle, and they're probably the equivalent of any \$10 French wine you're apt to find in any Boston restaurant. (On the other hand, any \$5 *French* wine you're apt to find in a Boston Restaurant is probably the Gallic equivalent of Ripple.)

I even offer a different Wine of the Month which is priced *egregiously* low (for the month).

Which means this:

No longer must you choose between honoring the stars and stripes, or betraying your palate. At my place, you are encouraged to betray neither, indulge the both, and remember what happened to Carrie Nation.

(She never touched the stuff, and died in 1911. There are those who claim a causal relationship.)

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday, 12 May 1978 at 8

HARRY ELLIS DICKSON, Conducting

<i>Rakoczi March</i> , from <i>The Damnation of Faust</i>	Berlioz
Overture to <i>Three Greek Themes</i> , Op. 3	Glazounov
<i>Clair de lune</i>	Debussy
Bacchanale, from <i>Samson and Delilah</i>	Saint-Saëns

INTERMISSION

Symphonie Espagnole, for Violin and Orchestra, Op. 21	Lalo
Allegro non troppo	
Andante	
Rondo: Allegro	
PHILIP PAN, violin	
<i>España</i> , Rhapsody	Chabrier

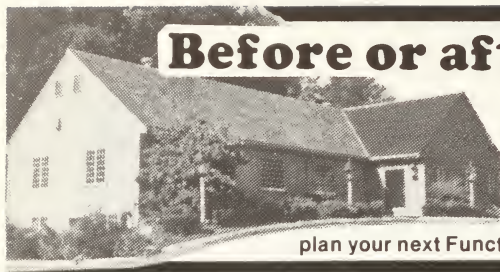
INTERMISSION

<i>The Stars and Stripes Forever</i> , March	Sousa
CONDUCTED BY: WILLIAM HAILEY	
1978 Musical Marathon Premium	
Selections from <i>Girl Crazy</i>	Gershwin-Anderson
<i>I Got Rhythm—Embraceable You—</i>	
<i>Bidin' My Time—But Not For Me</i>	
<i>The Impossible Dream</i> , from <i>The Man of La Mancha</i>	Leigh
<i>Boogie Woogie Bugle Boy</i>	Raye-Prince

Among those present: University of New Hampshire; Connecticut College
Club of Boston; Hellenic College; Norfolk Friends of the Library; First Parish
Congregational Church of Wakefield; Department of Ultrasound-Harvard
Medical Radiology; Our Ladies Guild of Saint Linus; Aldersgate United
Methodist Church; One Plus One Club; Saint Mark's Couples Club

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Baldwin Piano



Before or after the 'POPS'...

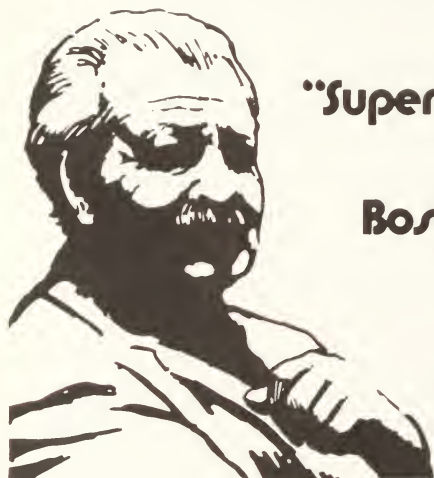
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Guest Artist

Philip Daniel Pan

Sixteen year old violinist, Philip Daniel Pan was born in Schenectady, New York. He began music lessons on the piano at age seven, and two years later his studies on the violin.

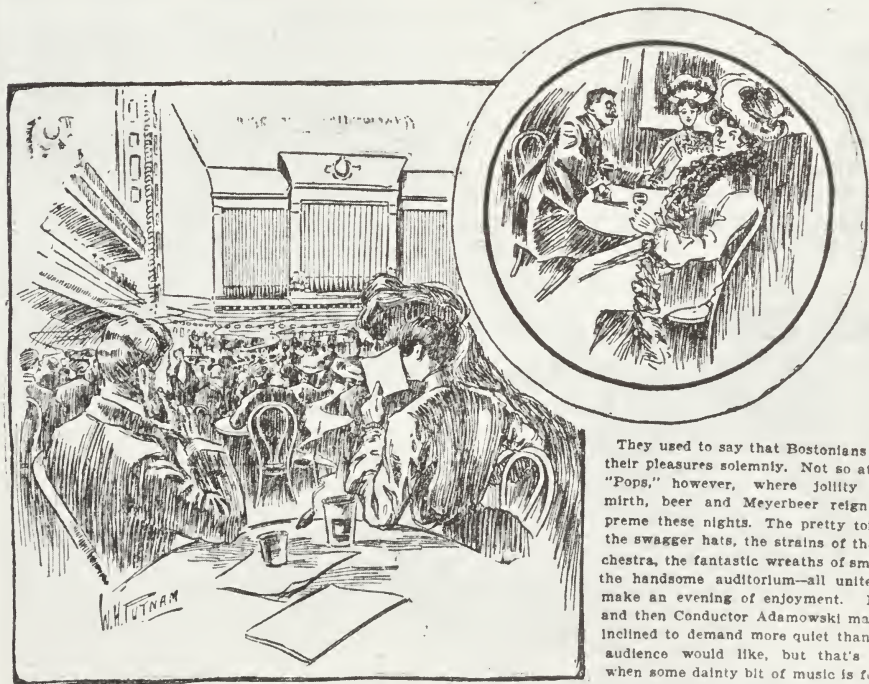
In 1975, he was awarded a scholarship to attend the Greenwood Music Camp in Cummington, Massachusetts after winning the Albany League of Arts Music Competition, and the Northeastern New York Youth Orchestra Concerto Competition. While attending Greenwood, Philip studied under William Kroll. He subsequently received a scholarship from the Preparatory School of the Mannes College of Music in New York, where he continued his studies with Kroll, and learned ensemble playing.

In 1976, he won the Albany Symphony Orchestra Concerto Competition with the B Minor Concerto by Saint Saëns, and was chosen as the soloist of the Symphony's Youth Concert Series for that season.

For two consecutive summers, he returned to Greenwood where young musicians share the experience of playing major repertory of chamber music.

In March of this year, Philip was awarded first prize of the Anthony R. Stefan Scholarship Competition.

He is a junior at Shaker High School in Latham, New York where he is an honor student, combining a rigorous college preparatory program with his musical studies.



Scene at the Symphony Hall "Pops."

—from the Boston Symphony Orchestra Archives

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

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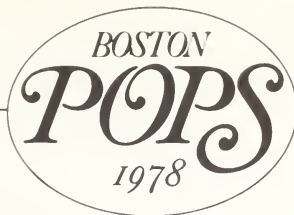
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 13 May 1978, at 8

ARTHUR FIEDLER, Conducting

<i>Polonaise Militaire</i>	Chopin-Glazounov
Overture to <i>Morning, Noon and Night in Vienna</i>	Suppé
Concerto for Organ, String Orchestra and Tympani in G minor	Poulenc
JAMES CHRISTIE, organ	

INTERMISSION

Poem for Flute and Orchestra	Griffes
RENEE KRIMSIER, flute	
<i>Pas De Six</i> Ballet, from <i>William Tell</i>	Rossini
Waltzes, from <i>The Count of Luxembourg</i>	Lehar

INTERMISSION

Selections from <i>The Sound of Music</i>	Rodgers
<i>The Sound of Music—How Can Love Survive—</i>	
<i>The Lonely Goatherd—My Favorite Things—</i>	
<i>Sixteen Going on Seventeen—So Long, Farewell—</i>	
<i>Do-Re-Mi—Edelweiss—An Ordinary Couple—</i>	
<i>No Way to Stop It—Maria—Climb Every Mountain</i>	
<i>You Light Up My Life</i>	Brooks
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

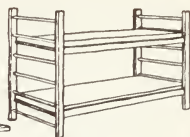
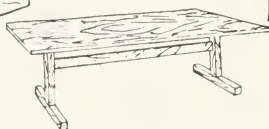
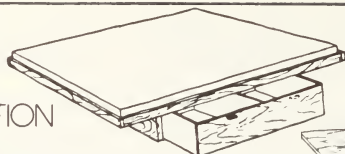
Among those present: New England Conservatory of Music; Lesley College; Saint Margaret Mary Church; Natick Hadassah; G. M. Whitin Memorial Community Association; First Congregational Church of Lebanon; The Dover Couples Club; Tarsus Club Church of Saint Paul; Wallingford Adult Seminar on Arts; Greater Derry Rotary Club; Westboro Y.M.C.A.

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Guest Artists

James David Christie

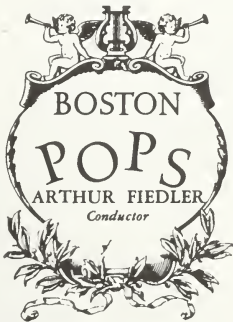
James David Christie was born in La Crosse, Wisconsin in 1952. He received his Bachelor of Music degree from Oberlin Conservatory where he studied organ with David Boe, and harpsichord with Lisa Goode Crawford. After his junior year at Oberlin, Mr. Christie studied organ in Paris with Mme. Marie-Claire Alain and was organist-choirmaster of the British Embassy Church of Paris. He recently received the Master of Music degree from the New England Conservatory of Music with honors, and was selected to play on the Com-

mencement concert with the New England Conservatory Symphony. He was elected by both Oberlin and the New England Conservatory to be a member of Pi Kappa Lambda, and won first prize in the 1975 Massachusetts Young Artist Competition in organ. Mr. Christie is presently a student of Yuko Hayashi, and is also Director of Music at the Wellesley Hills Congregational Church. In the near future he will be awarded the Artist Diploma from the New England Conservatory.

Renee Krimsier

Renee Krimsier of Madison, Connecticut, attended high school in Setauk, New York where she studied flute with Catherine Curran. At the age of fifteen, she made her first solo performance with the Suffolk Symphony Orchestra. After graduation from

high school, she entered the New England Conservatory of Music where she studied with Paula Robison. Ms. Krimsier is presently studying under James Pappoutsakis of the Boston Symphony Orchestra.



Boston Pops Broadcasts

The Saturday evening concerts will be broadcast live by:

WCRB-FM Boston (102.5 FM)

WGBH-FM Boston (89.7)

WFCR-AM Amherst (88.5)

WAMC-FM Albany (90.3)

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BUT HOW ABOUT THE MALLOYS' MALLOYS?**



THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday, 14 May 1978 at 7:30

ARTHUR FIEDLER, Conducting

<i>Free Lance</i> , March	Sousa
<i>Academic Festival Overture</i>	Brahms
<i>Air on the G-String</i>	Bach
<i>Suite from Carmen</i>	Bizet
Prelude and Aragonaise—Intermezzo—	
Seguidilla— <i>The Dragoons of Alcala</i> —	
<i>Les Toreadors</i>	

INTERMISSION

<i>Invitation to the Dance</i>	Weber-Berlioz
Piano Concerto No. 5 in E flat, <i>Emperor</i>	Beethoven
Allegro	
CAROL EATON ELOWE, piano	

INTERMISSION

BOWDOIN BEATA

<i>Love Will Keep Us Together</i>	Sedaka
<i>Take Me Home, Country Roads</i>	Danoff-Denver
<i>Patriotic Sing-Along</i>	arr. Hayman
<i>America—America, the Beautiful—Yankee Doodle—</i>	
<i>The Yankee Doodle Boy—Columbia, the Gem of the Ocean—</i>	
<i>This Land Is Your Land—You're A Grand Old Flag—</i>	
<i>Battle Hymn of the Republic</i>	

Among those present: Bowdoin Club of Boston; Westbrook College; Independent Schools; Massachusetts Marketing Institute; Hamilton House, Fairhaven Music Parents; Leominster United Methodist Church; YWCA; Rotary Club of Topsfield; St. James Parish Club—Arlington; Good Life Tours; Massasoit Community College; St. Edward's Church of Medfield; King Travel Service; Bolton Couples Club; Holliston Men's Fellowship

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Guest Artist

Carol Eaton Elowe

Carol Elowe was born in Portland, Maine. She is a graduate of the New England Conservatory of Music, where she earned her Bachelor of Music degree, and of Syracuse University where she was awarded her Master of Music degree. While at Syracuse, she was a teaching fellow and was elected to Pi Kappa Lambda Honor Society. Presently, she is a member of the faculty at Phillips Academy in Andover, and the North Shore Community College in Hamilton.

Mrs. Elowe studied piano with Dora Zaslavsky in New York City, with Frank Glazer of the Eastman School of Music at the University of Rochester, and most recently with Frederick Marvin, Artist in Residence at Syracuse University.

She appeared with the Pops during the 1977 season, as well as appearing as Guest Artist with the Syracuse Symphony in a number of performances. She has also



played recitals at Eisenhower College, Syracuse University, Bowdoin College, Phillips Academy, and the Lincoln Auditorium in Syracuse.



Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

—from the Boston Symphony Orchestra Archives



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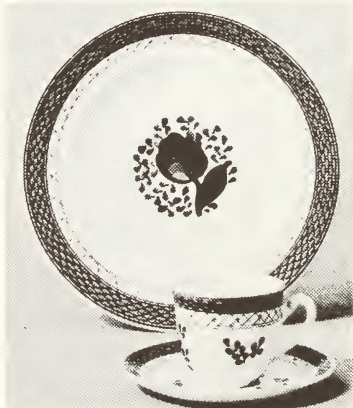
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Boursin with Garlic and herbs	1.35
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Havarti with Caraway	1.35

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Fresh Fruit and Cold Drinks

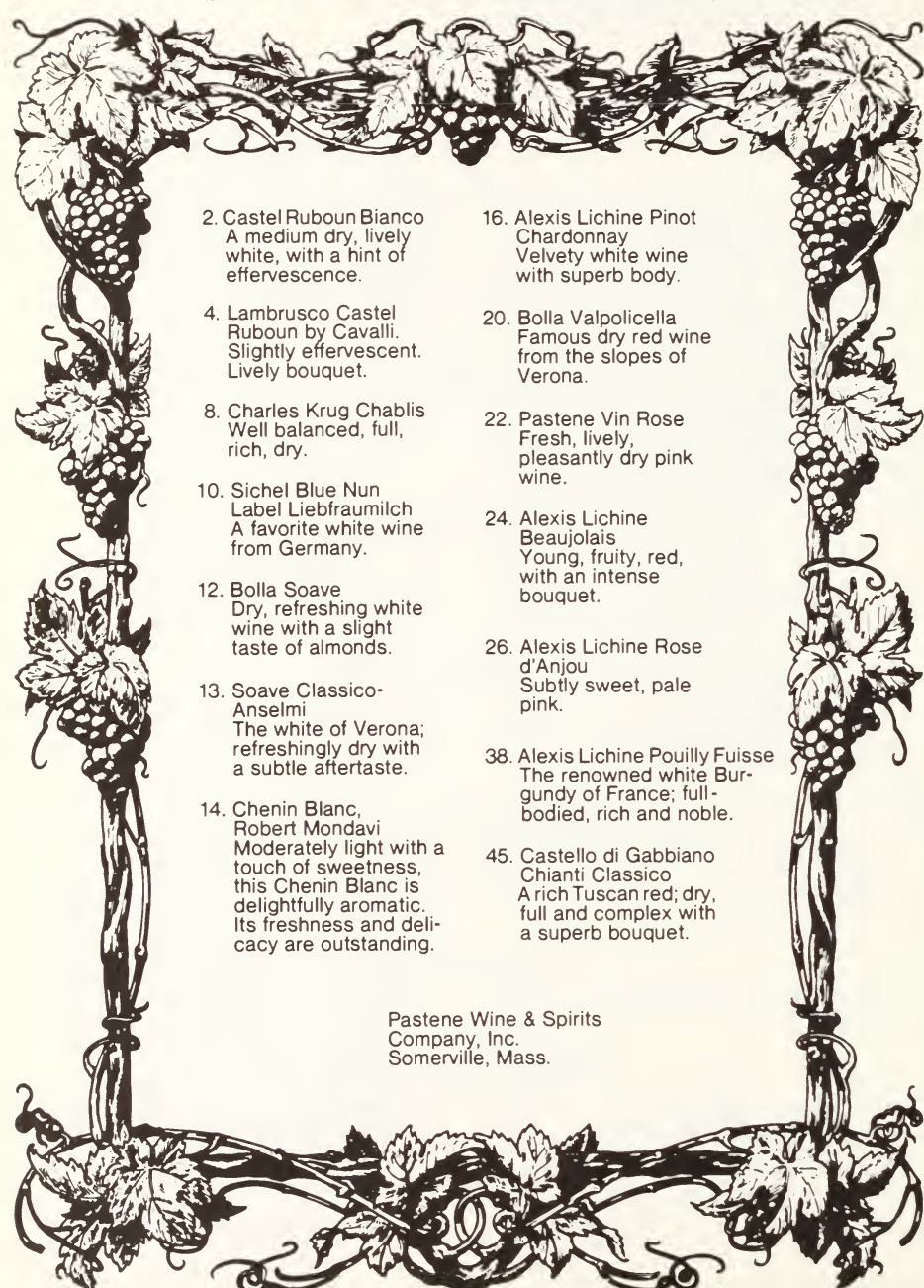
Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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CHAMPAGNE AND SPARKLING WINES

No.		Bot.	½ Bot.
CALIFORNIA			
3	Le Domaine Cold Duck, Almaden	6.50	
FRANCE			
28	Le Duc Brut, Blanc de Blanc	9.50	
30	Taittinger, Brut La Francaise	21.00	11.00
51	Francois Monopole, Blanc de Blanc	9.00	
ITALY			
6	Gancia Asti Spumante	9.50	
NEW YORK STATE			
5	Great Western Extra Dry	9.00	5.00
7	Great Western Sparkling Burgundy	9.00	5.00
17	Champagne Cocktail for Two	3.00	
31	Taylor Brut	9.00	

WHITE WINES

CALIFORNIA			
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	7.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	
FRANCE			
16	Pinot Chardonnay, A. Lichine	6.00	
21	Vouvray, St. Michel	5.00	3.00
25	Blanc d'Anjou, S. Aubert (litre)	6.00	
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00
ITALY			
2	Bianco, Cavalli Castel Ruboun	4.50	
9	Scampi Soave (litre)	5.00	
12	Soave, Bolla	6.50	3.75
13	Soave, Classico Anselmi	5.00	
GERMANY			
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
19	Langenbach Liebraumilch (litre)	6.25	
23	Langenbach Moselblumchen (litre)	6.25	
53	Liebraumilch, Karl Von Stetten (litre)	4.50	
NEW YORK STATE			
32	Taylor Chablis	4.00	
33	Lake Country White, Taylor	4.00	

No.		Bot.	½ Bot.
PORTUGAL			
34	Lancer's Vinho Branco	7.00	4.00

RED WINES

CALIFORNIA			
42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
FRANCE			
24	Beaujolais, A. Lichine	6.25	3.75
40	Beaujolais Villages, Louis Jadot	7.75	4.25
46	Chateaufort du Pape, Domaine de la Solitude	9.75	5.25
ITALY			
4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
45	Chianti Classico, Castello Di Gabbiano	6.00	
NEW YORK STATE			
35	Lake Country Red, Taylor	4.00	
37	Taylor Sangria	4.00	
SPAIN			
55	Sangria, Costa del Sol	3.50	

ROSE WINES

CALIFORNIA			
22	Pastene Vin Rose	4.00	2.50
FRANCE			
26	Rose d'Anjou, A. Lichine	6.00	3.75
29	Rose d'Anjou, S. Aubert (litre)	6.00	
NEW YORK STATE			
39	Lake Country Pink, Taylor	4.00	
PORTUGAL			
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

NEW YORK STATE			
41	Taylor Cream Sherry	4.00	
SPAIN			
27	Duff Gordon Amontillado (Club Dry)	8.00	Glass 1.00

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	Pitcher	Glass
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Claret Lemonade	3.25	1.00

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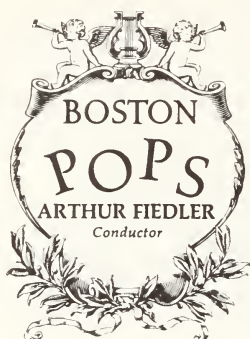
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Assistant Conductor

Violins

Emanuel Borok
Concertmaster
Max Hobart
Assistant Concertmaster
Marylou Speaker
Principal Second Violin
Cecylia Arzewski
Emanuel Boder
Harry Dickson
Gerald Elias
Sheila Fiekowsky
Gerald Gelbloom
Darlene Gray
Bo Youp Hwang
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Amnon Levy
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Reuben Green
Principal
Robert Barnes
Betty Benthin
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Cellos

Martin Hoherman
Principal
Martha Babcock
Ronald Feldman
Luis Leguia
Jonathan Miller
Joel Moerschel
Mischa Nieland
Jerome Patterson
Carol Procter
Robert Ripley

Basses

Will Rhein
Principal
John Barwicki
Joseph Hearne
Leslie Martin
Robert Olson
John Salkowski
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Bela Wurtzler

Flutes

James Pappoutsakis
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Piccolo

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Oboes

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Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

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Bassoons

Matthew Ruggiero
Roland Small

Contra bassoon

Richard Plaster

Horns

Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Andre Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp

Ann Hobson

Organ

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Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

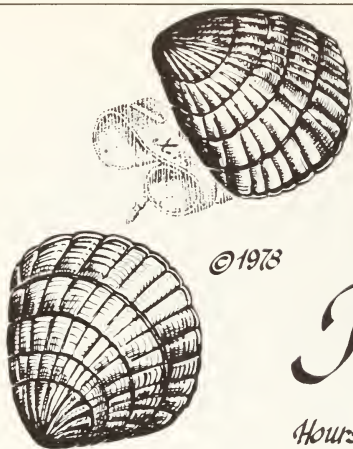
He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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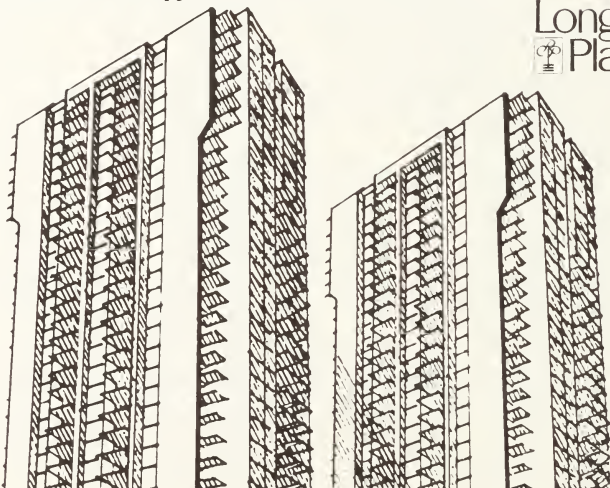
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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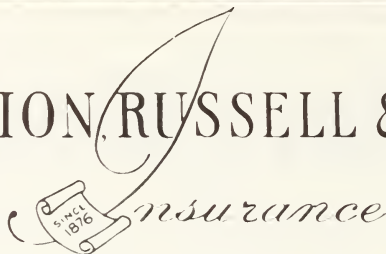
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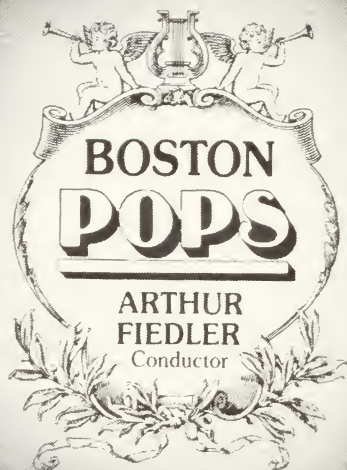
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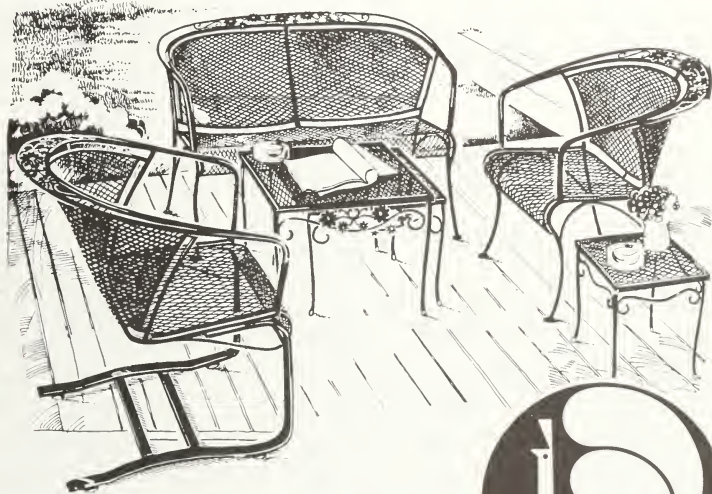
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HOW TO GET POPS TICKETS

The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

Ticket prices are as follows:

Table seats on the floor \$10, \$8.50

1st Balcony \$7.50, \$6.50

2nd Balcony \$5, \$4, \$3

A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:

Monday

17 April

24 April

1 May

8 May

15 May

22 May

29 May

5 June

12 June

2 May

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23 May

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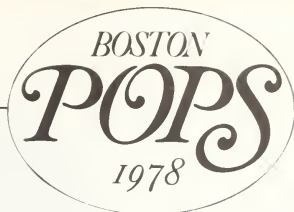
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday, 16 May 1978 at 8

HARRY ELLIS DICKSON Conducting

<i>Boston Pops March</i>	Gold
<i>Suite from The Water Music</i> Allegro—Air—Allegro deciso	Handel-Harty
<i>Ave Maria</i>	Bach-Gounod
<i>Overture to William Tell</i>	Rossini

INTERMISSION

<i>Piano Concerto No. 1 in G minor, Op. 25</i> Molto allegro con fuoco—Ardante— Presto: Molto allegro e vivace JONATHAN FELDMAN, piano	Mendelssohn
<i>Dance of the Hours, from La Gioconda</i>	Ponchielli

INTERMISSION

<i>Selections from Carousel</i> <i>What's the Use of Wond'rin'?—</i> <i>Waltz—If I Loved You—</i> <i>June is Bustin' Out All Over</i>	Rodgers
<i>Send in the Clowns, from A Little Night Music</i>	Sondheim
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: American Lung Association; American Association of Tissue Banks; Milton Women's Club; Central Junior High School National Honor Society; Hanover Church of Christ Congregational Couples and Merriweds; College Club of Greater Lawrence; Seashore Trolley Museum; Engineering Societies of New England; United Church in Canton; Emmanuel College; Middleborough High School Music Department; Woburn High School; Wednesday Nighters Second Congregational Church; St. Mary's Sodality of Beverly

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Guest Artist

Jonathan Feldman

Pianist Jonathan Feldman began his formal musical training at the age of eight, and was accepted by the Juilliard Preparatory School at the age of ten. He studied there under Rosetta Goodkind, and later entered the Juilliard School where he worked for five years with Irwin Freundlich. He has also studied with Edna Golandsky, and is presently working with Dorothy Taubman.

In 1968, he was the winner of the Third Annual Young Artists Competition sponsored and broadcast by radio station WQXR in New York. Five years later, Mr. Feldman participated in master-classes given by Andre Watts at Tanglewood, and in 1976, was invited to Tanglewood as part of the faculty.

In June of 1974, he flew to Moscow as accompanist to three cellists competing in the Fifth International Tchaikovsky Competition. While there, he was awarded a prize as best accompanist.

Mr. Feldman has appeared in solo recitals in New York, Providence, and in Lenox, Massachusetts, where he has also participated in many chamber music recitals with members of the Boston Symphony. Other chamber music concerts have taken him throughout the United States, Canada, and Africa.



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—from the Boston Symphony Orchestra Archives

One man's fish is another man's poisson.

King's Dictionary of Boston, published in 1883, reported:
"The leading French restaurant of the city is 'Ober's.' This has more than local fame. The viands here are unsurpassed."

A small booklet issued shortly thereafter introduced next door neighbor Frank Locke's recently opened 'Wine Rooms' as having "the general appearance of an enchanting picture, a sumptuous apartment in some palatial edifice."

And so Ober, with his plain interiors and fancy food, found himself in an alley fight with Locke, with his plain food and fancy interiors.



The Winner was Boston.

As history would have it, both men departed Winter Place and other places of this world having never consummated a marriage.

And it wasn't until 1901, that a Frenchman of considerable charm and estimable taste, broke down the small barrier (in actuality, a door) that separated both establishments.

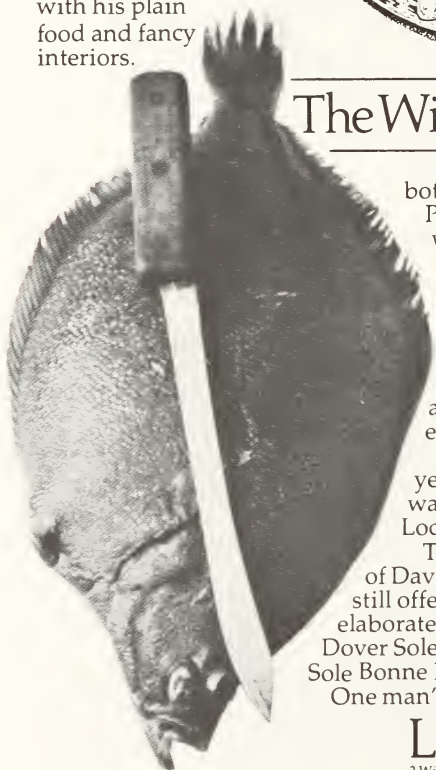
And from that memorable year until his death in 1939, it was Emil Camus who gave Locke-Ober its distinctive character.

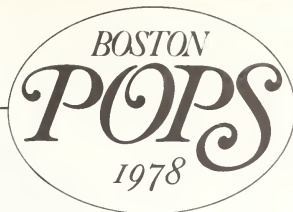
Today, under the direction of David H. Wells, Locke-Ober still offers (from their menu of elaborate resources), Frank Locke's Dover Sole and Louis Ober's Filet of Sole Bonne Femme.

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Locke-Ober

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday, 17 May 1978 at 8

ARTHUR FIEDLER Conducting

BOSTON COLLEGE NIGHT

<i>National Emblem March</i>	Bagley
<i>Overture to Morning, Noon and Night in Vienna</i>	Suppé
<i>Tambourin Chinois</i>	Kreisler
<i>Pas De Six Ballet, from William Tell</i>	Rossini

INTERMISSION

<i>Turkish March</i>	Mozart
<i>Concerto for Tap Dancer and Orchestra</i>	Gould
Toccata	
Pantomime	
Minuet	
Rondo	
NOEL PARENTI, tap dancer	

INTERMISSION

<i>The Entertainer, from The Sting</i>	Joplin
NOEL PARENTI, tap dancer	
KAREN JOY McCORMICK	
<i>Dancing Through the Years</i>	arr. Hayman
Cakewalk—Charleston—Tango—	
Square Dance—Waltz—Polka—	
Rumba—Jitterbug—Swing—	
Mexican Hat Dance—Cha-Cha-Cha—	
Rock-'n'-Roll	
<i>Natoma Dagger Dance</i>	Herbert
<i>Theme and Dance, from Star Wars</i>	Williams
<i>For Boston</i>	T. J. Hurley '85
<i>Hail Alma Mater</i>	T. J. Hurley '85
London, Polydor, and RCA Records	Baldwin Piano

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Guest Artist

Noel Parenti

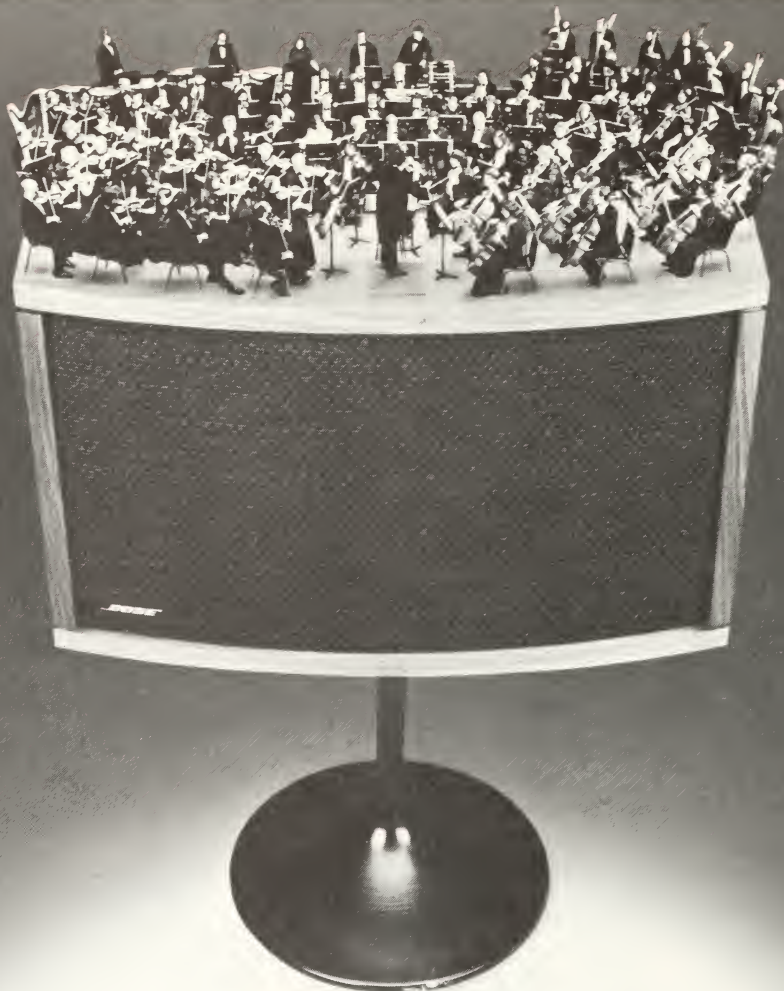
Noel Parenti was born in Bakersfield and raised in Los Angeles. He has an extensive background in ballet, tap, and modern dance, having studied with private instructors and choreographers, as well as with the American Ballet Theatre, the New York City Ballet School, and the Metropolitan Opera Ballet School. His earliest professional performing work was on Broadway, with summer stock, and civic light opera companies, in numerous musical productions, including *Fanny*, *Annie Get Your Gun*, *Guys and Dolls*, *Where's Charley?*, *Finian's Rainbow*, *West Side Story*, and *Damn Yankees*. He produced *An Evening with Me*, the first of four one-man shows, in 1964, while in Germany with the U.S. Army. Parenti then returned to Los Angeles, performing in motion pictures and on such television shows as *Wild, Wild West* and the Danny Kaye and Red Skelton variety programs. *Let's Laugh!*, his second one-man show, was produced in L.A. in 1965.

He has taught mime and tap dance at the University of California, both at Santa Cruz and the San Francisco Extension Center; the University of San Francisco; San Francisco Dancers' Workshop; and the American Conservatory Theater. He produced a third one-man show, *The Adventures of Noel Parenti*, in 1967, on a grant from the Atheneum Arts Foundation; and a fourth show, *Star Ranger*, which was performed in the Bay Area, and at the Los Angeles Mime Festival and the International Mime Festival in La Crosse, Wisconsin during 1973–74. He has also collaborated with the National Center for Experiments in Television to produce two works of visual imagery for educational television. Currently, he is performing his own choreography to Morton Gould's *Concerto for Tap Dancer and Orchestra*, which he premiered with the San Francisco Symphony. The mime-opera, *El Floppo*, is written in collaboration with Karen McCormick.



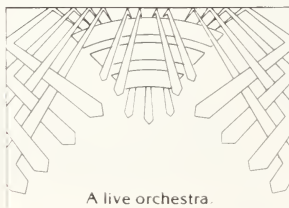
Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

—from the Boston Symphony Orchestra Archives

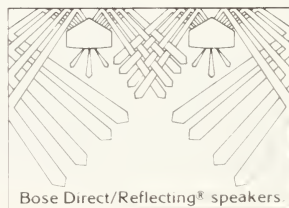


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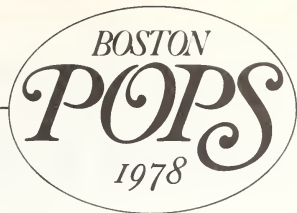
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 18 May 1978 at 8

NEWTON WAYLAND Conducting

TUFTS NIGHT

- | | |
|---|-------------|
| <i>The Comedians, Suite</i> | Kabalevsky |
| Prologue—Gallop—March—Waltz—Pantomime— | |
| Intermezzo— <i>Little Lyrical Scene</i> —Gavotte— | |
| Scherzo—Epilogue | |
| Concerto in D minor for flute and strings | C.P.E. Bach |
| Allegro di molto | |
| NINA BARWELL, flute | |
| Little Fugue in G minor | Bach |

INTERMISSION

- | | |
|---------------------------------|-----------|
| Concerto for Harp and Orchestra | Ginastera |
| Allegro giusto | |
| Molto Moderato | |
| Liberamente capriccioso-vivace | |
| ANN HOBSON, harp | |

INTERMISSION

- | | |
|--|----------------|
| <i>Tuftonia's Day</i> | Hayes '16 |
| <i>Dear Alma Mater</i> | Lewis '87 |
| | Maulsby '87 |
| <i>Staying Alive and How Deep Is Your Love, from</i> | Gibb |
| <i>Saturday Night Fever</i> | |
| <i>Spain</i> | Corea-Chiodini |
| Theme and Dance, from <i>Star Wars</i> | Williams |

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Baldwin Piano

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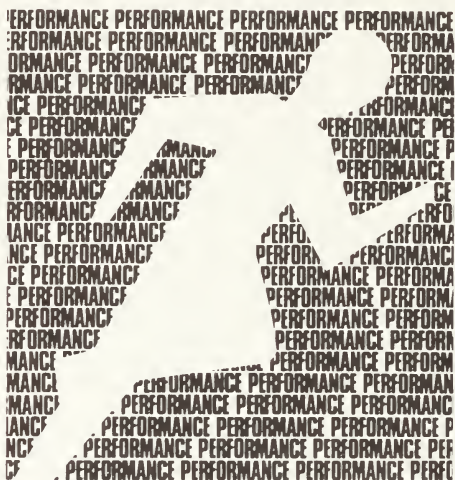
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Guest Artists

For Ann Hobson's biography please see page 39

Newton Wayland

Newton Wayland, born and raised in Santa Barbara, California, came east to attend Harvard and has remained here since. He received a BM in Arranging (with highest honors) and a MM in Chamber Music from the New England Conservatory of Music. While attending the Conservatory he was also Music Director of the Gateway Playhouse in New Jersey, founder and director of The Funtastics, a group of singing waiters and waitresses on Cape Cod, Music Director of the Charles Playhouse in Boston, host of an educational TV show called Performance, and pianist and harpsichordist with the Boston Symphony Orchestra.

After graduating, he coached opera and taught harmony at the New England Conservatory, then received a grant to be the Rockefeller Artist-in-Residence at WGBH-TV in Boston.

Since then he has been Music Director of PBS-TV's Emmy-award winning children's show ZOOM (Paramount and Child-Art Records), has conducted opera for Associate Artists and the Castle Hill Summer Festival Series, has played and arranged for Arthur Fiedler and the Boston Pops (Polydor Records), written film and TV music (NOVA, *Catch a Rainbow*, *Feeling Free*, *Including Me*, and *The Virgin Islands Experience*), was Music Director and Arranger for the off-Broadway show *Berlin To Broadway With Kurt Weill* Paramount Rec-



ords), is Music Director of *Adventures In Music*, founded and leads *The Music-Machine*, and last season guest-conducted the Boston Pops.

This season he conducted the Washington National Symphony in the Kennedy Center, and after conducting Boston Pops, will appear with the Rochester Philharmonic Orchestra, the Chautauqua Festival Orchestra and the Minnesota Symphony, the latter in Cabaret concerts and a Star Wars Extravaganza.

He is also an amateur oenologist (winemaker) and apiculturist (beekeeper) and lives with his wife Jan Curtis (mezzo-soprano) in a log house on a farm in Groton, Massachusetts.

Nina Barwell

Nina Barwell studied flute under James Pappoutsakis of the Boston Symphony at the New England Conservatory. She received a Fullbright Fellowship and studied under Jean-Pierre Rampal in Paris, also participating in Marcel Moyse's masterclass in Switzerland. During her two years in Europe, Ms. Barwell concertized extensively throughout France, and was soloist with the Uppsala Orchestra of Sweden. She was also flutist for the contemporary music ensemble of the Sorbonne.

When she returned to the United States, Ms. Barwell joined the music faculty at

the University of Wisconsin at Stevens Point, where she taught flute, music theory, and chamber music. She presented several solo recitals on the Wisconsin State Radio Network, and toured throughout Wisconsin and Minnesota as a member of the Walden Woodwind Quintet.

In 1972, she became Samuel Baron's assistant at the State University of New York at Stony Brook, and she received her Masters of Music degree from that school in 1974. She is currently on the faculty of Tufts University, and the New England Conservatory of Music Preparatory School.



Our wine of the month is often the wine of the year.

Every year, the wine people award medals to the best of the American wines. ("And the winner for Best Supporting Burgundy is – may I have the envelope please . . .")

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I even offer a different Wine of the Month which is priced *egregiously* low (for the month).

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No longer must you choose between honoring the stars and stripes, or betraying your palate. At my place, you are encouraged to betray neither, indulge the both, and remember what happened to Carrie Nation.

(She never touched the stuff, and died in 1911. There are those who claim a causal relationship.)

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday, 19 May 1978 at 8

ARTHUR FIEDLER Conducting

NORTHROP CORPORATION NIGHT

<i>Procession of the Sardar, from Caucasian Sketches</i>	Ippolitov-Ivanov
<i>Overture to The Journey to Reims</i>	Rossini
<i>There Is Only One Vienna, Polka</i>	Strauss
<i>Suite, from Swan Lake</i>	Tchaikovsky
<i>Opening Scene—Czardas—</i>	
<i>Dance of the Swans—Valse</i>	

INTERMISSION

FEATURING GLEN CAMPBELL

<i>Rhinestone Cowboy</i>	Larry Weiss
<i>Asleep on the Wind</i>	Jimmy Webb
<i>Highwayman</i>	Webb
<i>Pocketful of Keys</i>	Webb
<i>Classical Gas</i>	Williams
<i>MacArthur Park</i>	Webb

Glen Campbell's musicians: Bill McCubbin, bass; Steve Turner, drums;
T. J. Kuenster, piano; Carl Jackson, guitar/banjo

INTERMISSION

<i>Selections from Gigi</i>	Loewe
<i>The Night They Invented Champagne—Gigi—</i>	
<i>Waltz at Maxim's—I'm Glad I'm Not Young Anymore—</i>	
<i>The Parisians—Say A Prayer For Me Tonight—</i>	
<i>Thank Heaven for Little Girls</i>	
<i>Take Me Home Country Roads</i>	Danoff
<i>America Sings</i>	arr. Bodge
<i>A Hot Time in the Old Town Tonight—</i>	
<i>I've Been Working on the Railroad—</i>	
<i>Down by the Old Mill Stream—</i>	
<i>In the Good Old Summertime—</i>	
<i>When Irish Eyes are Smiling—God Bless America</i>	
<i>The Stars and Stripes Forever, March</i>	Sousa

Among those present: Malden Hospital; Durfee High School Teachers Association; Ladies of Merrimack; Cabot School P.T.A.; Mapleridge Civic Association; Pine Manor College; Davis School Professional Association; St. Joseph's Triple Club; Kennedy Community School Program; Software

London, Polydor, and RCA Records Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.



Before or after the 'POPS!..

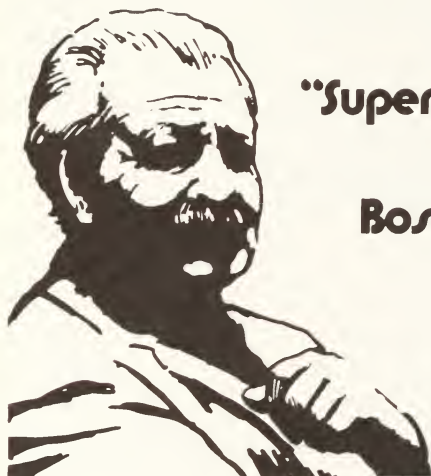
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Guest Artist

Glen Campbell



Glen Campbell, the seventh son in a farm family of eight boys and four girls, grew up six miles outside of Delight, Arkansas. His parents and older brothers and sisters all played the guitar and sang, and after learning on the family guitar, Glen was given a \$5 Sears & Roebuck guitar when he was four years old. He learned some guitar skills from his uncle, and he listened to Django Reinhardt, Barney Kessel, and even some horn players, trying to learn new techniques, because he didn't read music. He also practiced his singing at the local Church of Christ.

Campbell left Arkansas in the early 50's as a teenager, and lived in New Mexico, and Houston, Texas. His first musical jobs were with his uncle, Dick Bills, touring the southwest and playing at what Mr. Campbell describes as "dancin' and fightin' clubs." Soon he formed his own band, and at the age of 22, moved to Los Angeles. He cut some records with a studio group called *The Champs* which included Jimmy Seals and Dash Crofts. He also began working studio sessions with recording stars such as Frank Sinatra, Dean Martin, Bobby Darin, Rick Nelson, Elvis Presley, Nat King Cole, *The Mamas and The Papas*, *The Association*, Merle Haggard and others. In 1965 he toured with *The Beach Boys*, filling in for a reclusive Brian Wilson.

After achieving a modest hit on a small label, Mr. Campbell signed with Capitol Records, did several albums and singles

as a solo artist and finally broke into the national consciousness in 1967 with *Gentle On My Mind*, penned by his friend John Hartford. Campbell followed it up four months later with *By The Time I Get To Phoenix*, which kept him high on both pop and country charts. In 1968, he had four more top-of-the-charts successes, including *Hey Little One* and *Wichita Lineman*. The next year his chart hits included *Galveston*. That year he also released what later became a Gold album. At about the same time he had three hit singles and a Gold album with Bobbie Gentry. In May, 1975, Mr. Campbell recorded *Rhinestone Cowboy*, the only single that year to be Number 1 on both the pop, country and easy-listening charts. In April, 1977, he was Number 1 on both the pop and country charts with the single *Southern Nights* from the album of the same name.

During his career, Campbell has been asked to give special performances for Presidents of the United States, the Queen of England, and has also presided as the "King" of the Mardi Gras in New Orleans.

Campbell has also starred in movies such as *True Grit*, *Norwood*, and *Strange Homecoming* (the latter made for television). His television series, *The Glen Campbell Show*, ran for over four years. Mr. Campbell has also made many appearances on a wide variety of television, music, talk and variety shows.

His thirty-fourth record with Capitol Records, *Glen Campbell Live at the Royal Festival Hall*, released in the Spring of 1977, was recorded at two shows performed during his British concert tour. Those shows were taped by BBC Television for broadcast in that country and eventual world-wide distribution. In those performances, Mr. Campbell was backed by his regular band, and by the 75-piece Royal Philharmonic Orchestra. At the time of the release of this album, Mr. Campbell had to his credit four Gold singles, twelve Gold albums, five Platinum albums, and one Double Platinum Album in the United States alone, with a career on Capitol Records spanning over thirty-four albums and forty-five singles.

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Saturday, 20 May 1978 at 8

ARTHUR FIEDLER Conducting

BOSTON UNIVERSITY NIGHT

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
<i>Finlandia</i> , Tone Poem	Sibelius
Fantasia on <i>Greensleeves</i>	Vaughan Williams
Divertissement	Ibert
Introduction—Cortege—Nocturne— Valse—Parade—Finale	

INTERMISSION

<i>Dance of the Locomotives</i>	Read
Piano Concerto No. 2 in A major HUNG-KUAN CHEN, piano	Liszt

INTERMISSION

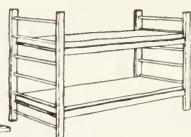
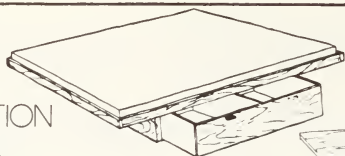
Selections from <i>Kismet</i>	Borodin
<i>Stranger in Paradise—He's in Love— Baubles, Bangles and Beads—Zubbediya— Sands of Time—Night of My Nights Bazaar of the Caravans</i>	
<i>Gonna Fly Now</i> , from <i>Rocky</i>	Conti

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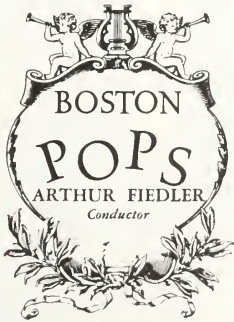
Guest Artist

Hung-Kuan Chen



Hung-Kuan Chen was born in Taipei, Taiwan in 1958, and began his musical studies—lessons in piano, voice, percussion, and trumpet—at the age of seven. In 1972, he attended the Hochschule für Musik in Hanover, Germany, where he studied under Hans Leygraf. Mr. Chen has performed the piano pieces of Bartók at the Mozarteum in Salzburg, and was awarded second prize in the Bundeshochschulwettbewerb. He later studied under Alfons Kontarsky in Cologne.

A student at the Boston University School of Music where he is a freshman in the Bachelor of Music program in Piano Performance, Mr. Chen is a student of Bela Böszörményi-Nagy, and was the winner of the 1978 Boston University Concerto-Aria Competition.



Boston Pops Broadcasts

The Saturday evening concerts will be broadcast live by:

- WCRB-FM Boston (102.5 FM)
- WGBH-FM Boston (89.7)
- WFCR-AM Amherst (88.5)
- WAMC-FM Albany (90.3)

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ARTHUR FIEDLER, CONDUCTOR

Sunday, 21 May 1978 at 7:30

NEWTON WAYLAND Conducting

<i>The Comedians, Suite</i>	Kabalevsky
Prologue—Gallop—March—Waltz—Pantomime— Intermezzo— <i>Little Lyrical Scene</i> —Gavotte— Scherzo—Epilogue	
<i>The Moldau, Symphonic Poem</i>	Smetana

INTERMISSION

Concerto for Harp and Orchestra	Ginastera
Allegro giusto	
Molto Moderato	
Liberamente capriccioso-vivace	
ANN HOBSON, harp	

INTERMISSION

<i>Staying Alive and How Deep Is Your Love, from</i>	Gibb
<i>Saturday Night Fever</i>	
<i>Spain</i>	Corea-Chiodini
Theme and Dance, from <i>Star Wars</i>	Williams

Among those present: Star Market; Our Lady of Grace Women's Club; Country Day School of Sacred Heart; Temple Emeth; New England Home for Little Wanderers; Lake Erie College; The 501 Association; The Farmington Alumnae Association; University of Pennsylvania Club of Boston; United Church of North Easton; Temple Beth El; Needham Postcomers Club; American Field Service of Framingham; Temple Ner Tamid; Honeywell Electro-Optic Center; Avon Music Boosters Assoc.

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Guest Artists

For Newton Wayland's biography please see page 27

Ann Hobson

Ann Hobson, Associate Principal Harp of The Boston Symphony Orchestra, and Principal Harp of the Boston Pops Orchestra, began her musical studies with her mother, a former concert pianist and teacher in the Philadelphia public schools. While at high school she began studying the harp through the Philadelphia public school music program. After graduating, she spent two years at the Philadelphia Musical Academy where she was a pupil of Marilyn Costello. She then moved to Cleveland where she attended the Institute of Music, studying with Alice Chalifoux. She received her Bachelor's degree in music in 1966 and during that year often travelled to Pittsburgh to play second harp with the Pittsburgh Symphony. In the fall of 1966 Ann Hobson became the principal harpist of the Washington National Symphony where she remained until her appointment to the Boston Symphony Orchestra.

During the past years she has taken part in the Marlboro Music Festival and has been a faculty member of the Philadelphia Musical Academy and the Temple University Music Festival at Ambler. She is currently on the faculty of the New England Conservatory of Music. Ms. Hobson has appeared as soloist with the Washington National Symphony, the Wichita Symphony,



Photo by Jonathan Goell

and the Boston Pops, among others. She is an associate member of the Boston Symphony Chamber Players and participated in their first Deutsche Grammophon release, as well as being the founder of the New England Harp Trio.



—from the Boston Symphony Orchestra Archives



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- # 53 LIEBFRAUMLICH
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German Qualitatswein
- # 54 COSTA DO SOL ROSE
Vintage Estate Bottled
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- # 55 SANGRIA DEL SOL
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- # 51 FRANCOIS
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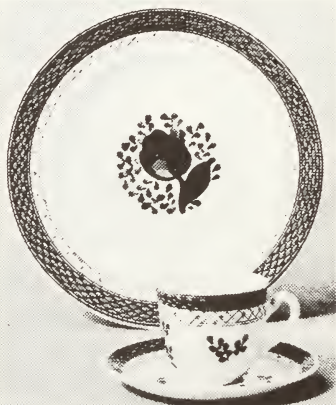
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Breast of Turkey	2.25	Bread	1.25

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Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts	.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

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Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

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Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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8. Charles Krug Chablis
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10. Sichel Blue Nun
Label Liebraumilch
A favorite white wine from Germany.

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

13. Soave Classico-Anselmi
The white of Verona; refreshingly dry with a subtle aftertaste.

14. Chenin Blanc, Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.

45. Castello di Gabbiano Chianti Classico
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No.		Bot.	½ Bot.
CALIFORNIA			
3	Le Domaine Cold Duck, Almaden	6.50	
FRANCE			
28	Le Duc Brut, Blanc de Blanc	9.50	
30	Taittinger, Brut La Francaise	21.00	11.00
51	Francois Monopole, Blanc de Blanc	9.00	
ITALY			
6	Gancia Asti Spumante	9.50	
NEW YORK STATE			
5	Great Western Extra Dry	9.00	5.00
7	Great Western Sparkling Burgundy	9.00	5.00
17	Champagne Cocktail for Two	3.00	
31	Taylor Brut	9.00	

WHITE WINES

CALIFORNIA			
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	7.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	
FRANCE			
16	Pinot Chardonnay, A. Lichine	6.00	
21	Vouvray, St. Michel	5.00	3.00
25	Blanc d'Anjou, S. Aubert (litre)	6.00	
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00
ITALY			
2	Bianco, Cavalli Castel Ruboun	4.50	
9	Scampi Soave (litre)	5.00	
12	Soave, Bolla	6.50	3.75
13	Soave, Classico Anselmi	5.00	
GERMANY			
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
19	Langenbach Liebtraumilch (litre)	6.25	
23	Langenbach Moselblumchen (litre)	6.25	
53	Liebtraumilch, Karl Von Stetten (litre)	4.50	
NEW YORK STATE			
32	Taylor Chablis	4.00	
33	Lake Country White, Taylor	4.00	

No.		Bot.	½ Bot.
PORTUGAL			
34	Lancer's Vinho Branco	7.00	4.00

RED WINES

CALIFORNIA			
42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
FRANCE			
24	Beaujolais, A. Lichine	6.25	3.75
40	Beaujolais Villages, Louis Jadot	7.75	4.25
46	Chateaufort du Pape, Domaine de la Solitude	9.75	5.25
ITALY			
4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
45	Chianti Classico, Castello Di Gabbiano	6.00	
NEW YORK STATE			
35	Lake Country Red, Taylor	4.00	
37	Taylor Sangria	4.00	
SPAIN			
55	Sangria, Costa del Sol	3.50	

ROSE WINES

CALIFORNIA			
22	Pastene Vin Rose	4.00	2.50
FRANCE			
26	Rose d'Anjou, A. Lichine	6.00	3.75
29	Rose d'Anjou, S. Aubert (litre)	6.00	
NEW YORK STATE			
39	Lake Country Pink, Taylor	4.00	
PORTUGAL			
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

NEW YORK STATE			
41	Taylor Cream Sherry	4.00	
SPAIN			
27	Duff Gordon Amontillado (Club Dry)	8.00	Glass 1.00

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Michelob Beer	1.10
Molson Golden Ale (Canada)	1.25
Heineken Beer (Holland)	1.50



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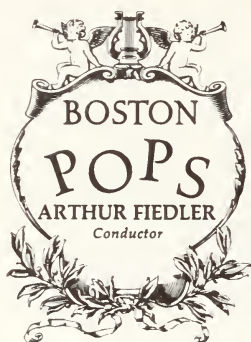
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Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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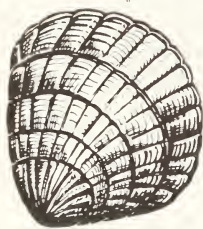
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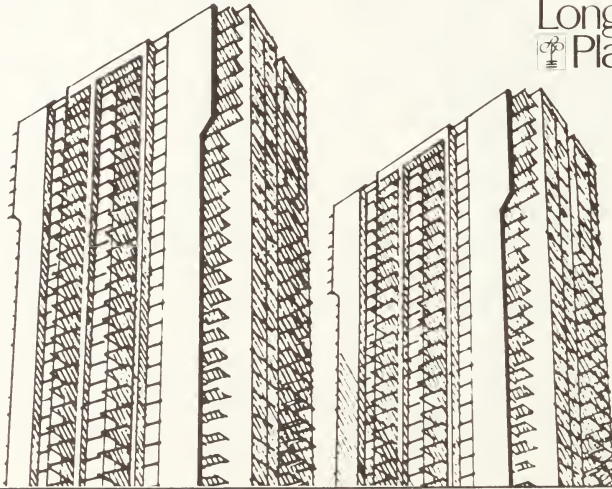
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

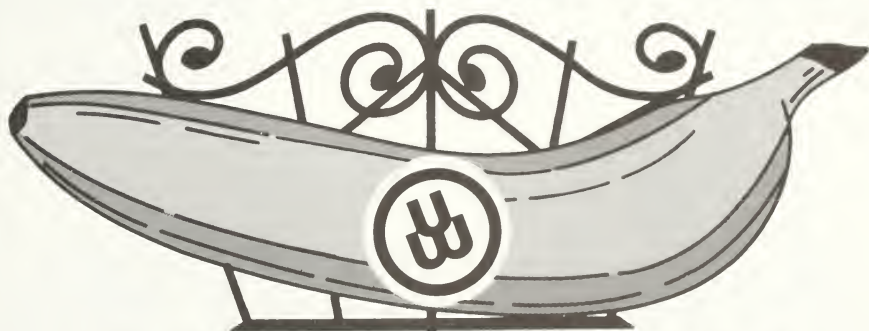
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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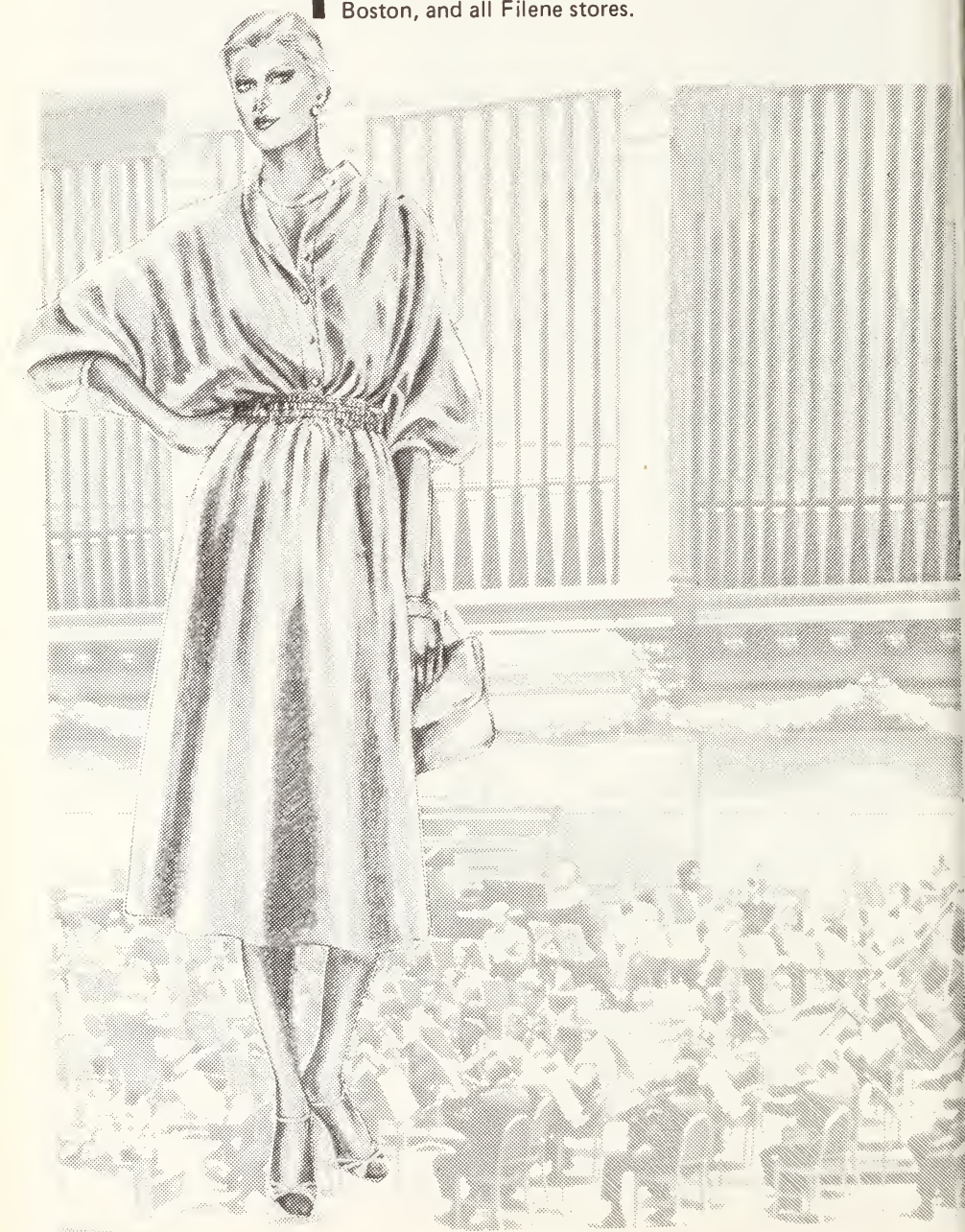


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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

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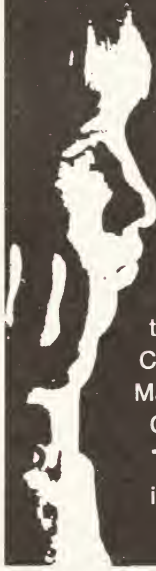
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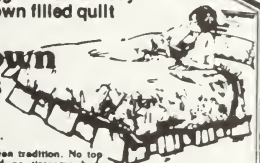
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday, 23 May 1978 at 9

ARTHUR FIEDLER Conducting

DANCE NIGHT

<i>Triumphal March, from Aida</i>	Verdi
<i>Overture to Orpheus in Hades</i>	Offenbach
Two Waltz Favorites	
<i>Voices of Spring, Waltzes</i>	Strauss
<i>By the Beautiful Blue Danube, Waltzes</i>	Strauss

INTERMISSION

<i>Bolero</i>	Ravel
JOSE GRECO with NANA LORCA and partners	
<i>Pops Hoe-Down</i>	arr. Hayman
<i>Arkansas Traveler—The Devil's Dream—</i>	
<i>Chicken Reel—Thunder Hornpipe—</i>	
<i>Paddy Whack—Pop Goes the Weasel—</i>	
<i>Miss McCloud's Reel—Turkey in the Straw—</i>	
<i>Stop Buck—Soldier's Joy—Rakes of Mallow—</i>	
<i>Lamplighter's Hornpipe</i>	
<i>Pops A Go-Go</i>	
<i>Staying Alive and How Deep Is Your Love,</i> <i>from Saturday Night Fever</i>	Gibb
<i>You Light Up My Life</i>	Brooks
<i>A Fifth of Beethoven</i>	Beethoven-Murphy
<i>Twelfth Street Rag</i>	Bowman

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Guest Artists

Jose Greco

Jose Greco was born of Spanish-Italian parents and has studied under Spain's foremost teachers of dance. At an early age, his unique talents inevitably attracted the attention of the renowned dancer Argentinita, who engaged him as her partner despite his youth. Following Argentinita's death, Greco co-starred with her younger sister, Pilar Lopez and toured throughout Europe with her.

After organizing his own company, Greco made his American debut in 1951, and has since toured the United States for twenty-five consecutive years.

Greco has been dedicated to Hispanic dance, music, and culture since he was a child. This dedication lead him to create

the Jose Greco School of Spanish arts at Northwood Institute in Indiana which offered a six week program of studies in Spanish dance, music, drama, and fine arts. In 1971, he founded the Jose Greco Foundation for Hispanic Dance with the goal of promoting and developing an appreciation and understanding of Hispanic culture through choreography and performance of both old and new pieces. Greco further carries out the objectives of the Foundation through concerts, guest appearances with symphony orchestras, lecture-demonstration-recitals, and masterclasses. In 1974, Mr. Greco also founded the Centro de Arts Espanol in Marbella, Spain which is co-directed by Nana Lorca.

Jose Greco has appeared in motion pictures, and on television and is a recording artist as well. His film credits include the Michael Todd production of *Around the World in 80 Days*, and his role as co-star in *Ship of Fools* directed by Stanley Kramer. He has been seen on television on the Ed Sullivan Show, and on the shows of such artists as Perry Como, Dinah Shore, Bob Hope, and Dean Martin. His concerts can be heard on albums issued by Decca, Columbia, RCA, and MGM Records.

To his credit, Greco has the Cross of the *Knight of Civil Merit* Award, conferred by the Spanish Government in 1962 in recognition of his contribution to the culture and performing arts of Spain, and the Silver Bowl Award which he received in 1971 from the International Platform Association. He also holds an honorary doctorate from Northwood Institute in Indiana, and from Fairfield University in Connecticut.



Nana Lorca

Choreographer and dancer Nana Lorca is prima ballerina in the Jose Greco Company, as well as Mr. Greco's co-star.

Born in Lorca, Spain, her artistic abilities were revealed at a young age, and she took the *Gran Award* at Zaragosa with her interpretation of *Jota* at the age of nine.

She studied at the Royal Conservatory of Music and Declamation in Madrid.

She has appeared as soloist with the renowned Pilar Lopez Company and also appears as guest artist at the Gran Sileo Theatre in Barcelona. In 1964, she performed in her own ballet at the New York World's Fair Spanish Pavilion.

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King's Dictionary of Boston, published in 1883, reported:
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday, 24 May 1978 at 8

HARRY ELLIS DICKSON Conducting

<i>Rakoczi March, from The Damnation of Faust</i>	Berlioz
Overture to <i>The Barber of Seville</i>	Rossini
Introduction and Rondo Capriccioso, Op. 28 DIANE E. NICHOLERIS, violin	Saint-Saëns
Suite from <i>Gayne</i> <i>Dance of the Rose Maidens—</i> <i>Lullaby—Sabre Dance</i>	Khachaturian

INTERMISSION

Concertino for Trombone and Orchestra RONALD BARRON, trombone	David
<i>Emperor, Waltzes</i>	Strauss

INTERMISSION

Selections from <i>My Fair Lady</i> <i>Get Me to the Church on Time—</i> <i>Wouldn't It Be Lovely—</i> <i>I've Grown Accustomed to Her Face—</i> <i>I Could Have Danced All Night—</i> <i>On the Street Where You Live—</i> <i>The Rain In Spain—With A Little Bit of Luck</i>	Loewe
<i>Love Will Keep Us Together</i>	Sedaka
<i>Boogie Woogie Bugle Boy</i>	Raye-Prince

Among those present: Kennedy Memorial Hospital and WJIB-FM; Professional and Business Women's Lodge; Massachusetts Plumbers Association; Sancta Maria Hospital; Massachusetts Library Association; Gordon College

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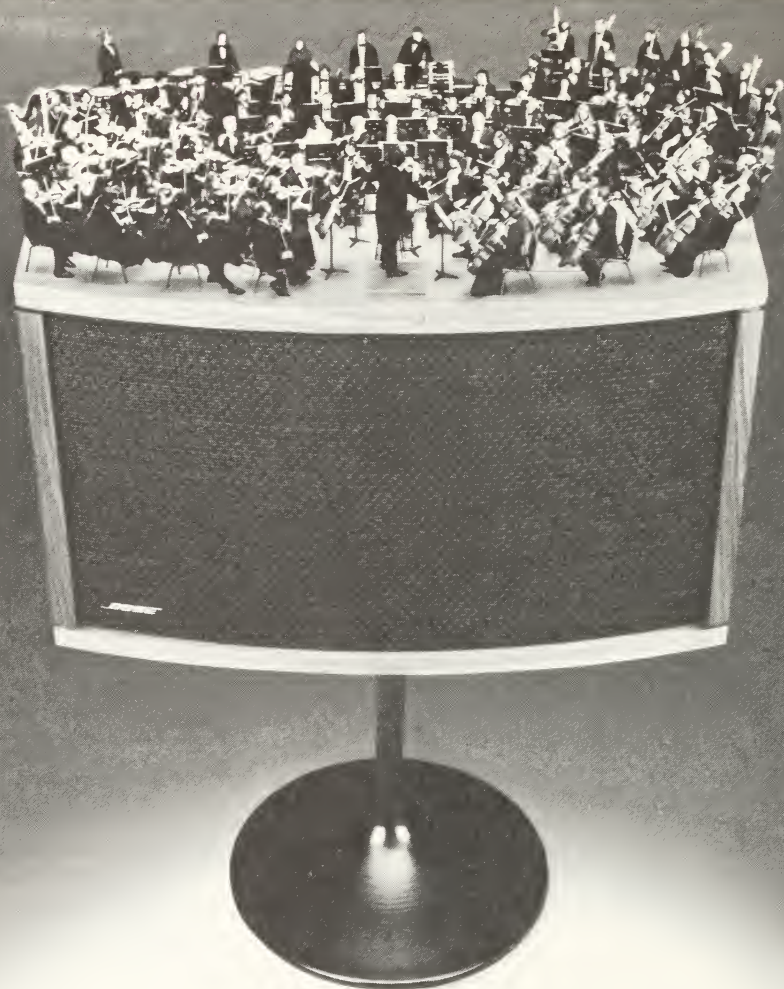
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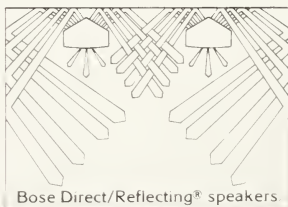


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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 25 May 1978 at 8

ARTHUR FIEDLER Conducting

<i>Wedding March</i> , from <i>A Midsummer Night's Dream</i>	Mendelssohn
Divertissement	Ibert
Introduction—Cortege—Nocturne— Valse—Parade—Finale	
<i>Deep River</i>	Jacchia
Waltzes from <i>The Count of Luxembourg</i>	Lehar

INTERMISSION

FEATURING LIONEL HAMPTON

<i>King David Suite</i>	Hampton orch. Como-Eastman
<i>Air Mail Special</i>	Hampton
<i>Hamp's Boogie Woogie</i>	Hampton

INTERMISSION

Selections from <i>West Side Story</i>	Bernstein
<i>I Feel Pretty—Maria— Something's Coming—Tonight— One Hand, One Heart—Cool—America</i>	
<i>Moonlight Serenade</i>	Miller
<i>Yellow Submarine</i>	Lennon-McCartney

Among those present: Emmanuel College Alumni Association; Shawmut Lodge; Choate-Rosemary Hall School; The Boston Insurance Center, Inc.; Plymouth Philharmonic; William H. Dolben and Sons; Lexington Rotary Club; N.E. Association of College Admissions Counselors; Mass. Eye and Ear Infirmary; Bose Corporation; St. Francis of Assisi Parish; Thom McAn; American Institute of Banking; Evangelical Congregational Church; Galloway Travel; City of Boston—Parks and Recreation; Ashland Oil Company; St. Botolph Citizens' Committee, Inc.

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Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.

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Guest Artist

Lionel Hampton



Lionel Hampton is entering his 45th year as a musical performer, and if there is any clue that the entertainer is about to ease up, it is not discernible to the eye, or the ear. He is traveling as much as ever, and touring jazz capitals of Europe and the Far East.

The drums became an early musical obsession with Hampton at Chicago's Holy Rosary Academy where his decidedly awkward style of stick handling was a constant sore point with a certain nun who tried to teach him differently. He continued his interest in the drums through his later school years where as a member of a Chicago boys marching band, he added skills in the tympani and marimbas to his musical arsenal.

St. Elizabeth's High School provided him with his initial contact with the vibes, and soon his preoccupation with music led him

to his first professional job as part of the house band at Frank Sebastian's Cotton Club.

Then in 1930, Hampton played the vibes as part of Louis Armstrong's backup band in Los Angeles during a recording session, an event which marked the first time that jazz was played on the vibes.

Lionel Hampton formed a band of his own in 1934, and began touring throughout California. Two years later, a chance meeting with Benny Goodman sparked a monumental jam at the Paradise Club which continued through an entire night and resulted in a recording session for the two groups the next day.

The Benny Goodman Quartet grew out of the liaison between Goodman and Hampton, with Goodman on the clarinet, Hampton playing vibes, Teddy Wilson on piano, Gene Krupa on the drums, and Peggy Lee as vocalist, and the combination brought the Swing Era into being. Hampton left the Goodman Quartet in 1940.

The *King David Suite* to be performed in this evening's program was written by Lionel Hampton. In the summer of 1959, he visited Israel and met with his friend the late Rabbi Herzog, former chief Rabbi of Israel. After a visit to King David's tomb, and reading the psalms of King David, Hampton was so moved that he began sketching musical ideas about his experience. When he returned to New York, the American Federation of Musicians Local 802 wanted to honor him, and commissioned him to write a piece. Hampton then expanded his original ideas and wrote the *King David Suite*.

The premier performance of the *King David Suite* was held in New York City Town Hall on 12 February 1960, conducted by Dimitri Mitropoulos, and played by a chamber orchestra. It has since been performed by the Milwaukee Symphony under Kenneth Schermerhorn, at the Winter Pops series at Kleinhans Music Hall in Buffalo, New York, with the Cincinnati Symphony under Erich Kunzel, and by the Toronto Symphony under the direction of Seiji Ozawa.



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Say you're invited to dinner at a friend's house.

"Splendid," you reply, and offer to bring the wine. "What are you serving?"

"Well, I kind of thought we'd start with some crisp, taste-tempting, farm-fresh garden salad; some generous cuts of succulent western steer beef in a zingy-zesty sauce; and some tender morsels of light, flaky, mouth-watering..."

Aaaargh!

You would either run away grinding your teeth, or throttle the person. Because – bless his wretched excesses – he managed some two-dozen adjectives to describe "steak and salad"!

From my experience with restaurant menus, the more the adjectives, the less the steak.

Therefore, in my restaurant, we concentrate on the food and drink, rather than the adjectives and adverbs.

On my menu, steaks are called "steaks."

Our fresh, tender, young, flaky Boston Schrod is called "schrod."

Our hamburgers (you will never believe this) are called "hamburgers." Add cheese, our hamburgers are called...

Right.

And so on with the London broil, prime ribs, lobster, fried clams, shish-ka-bob, and sole. Our Giant Cocktails are called "drinks."

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Even though "succulent" isn't on the menu.

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THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Friday, 26 May 1978 at 8

MITCH MILLER Conducting

Prelude to *Carmen* (*Les Toreadors*)

Bizet

Capriccio Espagnol

Rimsky-Korsakoff

Alborada—Variations—Alborada—

Gypsy Scene—Fandango of the Asturias

THE SKYLARKS

will perform during the first intermission

Charlepte Kjesbo, Director—Elaine Kronland, Accompanist

This Land Is Your Land

Born Free

One of Those Songs

Airforce Medley

Guthrie
Black-Barry
Holt-Calvi

INTERMISSION

Piano Concerto No. 2 in C minor, Op. 18

Rachmaninoff

Moderato

Adagio sostenuto

Allegro scherzando

DAVID GOLUB, piano

THE CLANCY FAMILY SINGERS

will perform during the second intermission

Danny Boy

The Foggy Dew

Irish Farewell

INTERMISSION

Harold Arlen Medley

arr. Osser

Get Happy—Let's Fall in Love—

Paper Moon—Blues in the Nite—

Old Black Magic—Stormy Weather—

I Love A Parade

Sing Along with Mitch

I'm Looking Over A Four Leaf Clover—

Shine On Harvest Moon—For Me and My Gal—

If You Knew Susie—Cecilia—Bye Bye Blackbird—

When Irish Eyes Are Smiling—My Wild Irish Rose—

Singin' in the Rain—Baby Face—Tip-Toe Thru the Tulips with Me—

Hava Nageela—Now Is the Hour—Good Night Sweetheart—

Home on the Range—My Blue Heaven—Let Me Call You Sweetheart—

Bill Bailey, Won't You Please Come Home

Among those present: United Service Organization; The Erie Society of Boston; Lexington Christian Academy; Charitable Irish Society; Milford Round Tower Club; Stigmatine Ladies Guild; Melrose Irish Society; United Presbyterian Church of Sudbury; Prince of Peace Lutheran Church; Spaulding Memorial School

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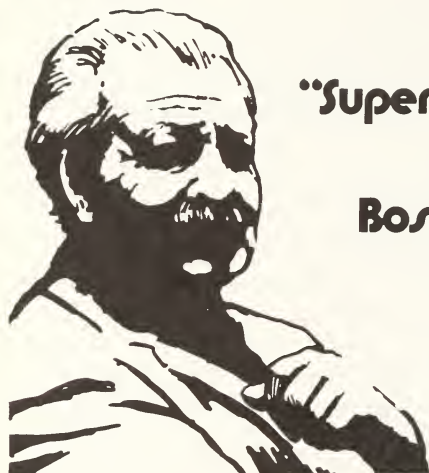
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Guest Artists

Mitch Miller

Mitch Miller, who is probably best known for his television program *Sing Along With Mitch*, was born in Rochester, New York in 1911, and began playing the oboe in high school. He received scholarship lessons at Eastman School of Music, and at age 15, was chosen to play second oboe in the highly regarded Eastman School Symphony. He later became first oboe with the Syracuse Symphony and then first oboe with the Eastman Symphony and second oboe with the Rochester Philharmonic. During this time he was also playing concerts on a Rochester radio station. In 1932, Miller moved to New York City where, despite the depression, he had no difficulty finding jobs. He played a season of concerts at the Metropolitan Museum of Art and won a scholarship with the National Orchestral Association, which was followed by an appointment with the WPA orchestra and a tour with George Gershwin's *Porgy and Bess*. Mr. Miller joined the CBS radio Orchestra in 1936 and remained with them for 11 years. During that time he also performed with such celebrated groups as the Budapest Quartet, the Mannes Trio, and the Percy Faith and Andre Kostelanetz Orchestras, and began to try his hand at other musical occupations. He and a friend

joined forces to supervise popular recordings for Mercury Records, and the new company prospered under his innovative direction. Then in 1950, Mr. Miller joined Columbia Records as Director of Pop singles and the company rose to success releasing numerous hits during the following ten years with Miller inspiring such young artists as Frankie Laine, Tony Bennett, Rosemary Clooney and Doris Day.

He subsequently became director of all Columbia Pops activity, commanding one of the most important and creative executive jobs in the music industry. He himself conceived and recorded 19 "sing-along" albums which sold 16 million copies making Miller one of the best selling album artists in the history of recording. This role of performer led Mitch Miller to television, where he conducted his *Sing Along With Mitch* program through three and one-half successful seasons. Following this, he led his chorus as far as Australia in a series of record breaking personal appearances. In past years, Mitch Miller has conducted major symphony orchestras throughout America and Canada, including the Philadelphia and Minnesota Orchestras, the Detroit, National, Baltimore and Vancouver Symphonies and the Miami Philharmonic.

David Golub

Pianist David Golub began his music studies in Dallas and became a full scholarship student at Juilliard School of Music, where he received bachelor's and master's degrees in music. Mr. Golub studied with Beveridge Webster and was awarded the prestigious Eduard Steurmann Award, and the Morris Loeb Prize. In 1972, he was the first prize winner of the Young Musician's Foundation Award in Los Angeles. Performing in recital throughout the country, Mr.

Golub has appeared with orchestras in New York, Chicago, St. Louis, Los Angeles and Dallas as well as with Tucson, Buffalo, Minnesota, Cincinnati, and San Diego. He has participated in festivals in Marlboro, Ravinia, Aspen, and Portland, and in Spain and Portugal, touring twice with Music from Marlboro. Mr. Golub has also performed with renowned cellist Leonard Rose in an all-Beethoven program in Grossekonzerthaus in Vienna.

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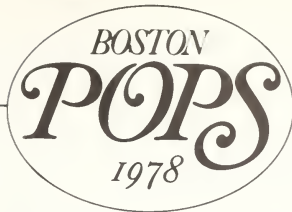
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 27 May 1978 at 8

ARTHUR FIEDLER Conducting

GUILD OF THE INFANT SAVIOR NIGHT

<i>Hallelujah Chorus, from Messiah</i>	Handel
<i>Overture to Semiramide</i>	Rossini
<i>Largo, from Xerxes</i>	Handel
<i>Invitation to the Dance</i>	Werber-Berlioz

INTERMISSION

<i>Concerto for Trumpet and Orchestra</i>	Lovellock
Allegro	
Moderato	
Allegro	
ARMANDO GHITALLA, trumpet	
<i>España, Rhapsody</i>	Chabrier

INTERMISSION

Cole Porter Greats	Porter-Mason
<i>Introduction—Wunderbar—Love for Sale—</i>	
<i>I Love Paris—In the Still of the Night—</i>	
<i>Night and Day—I Get A Kick Out Of You—</i>	
<i>Blow, Gabriel, Blow</i>	
<i>You Light Up My Life</i>	Brooks
<i>Prayer of Thanksgiving</i>	Valerius

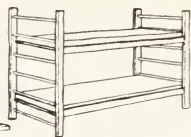
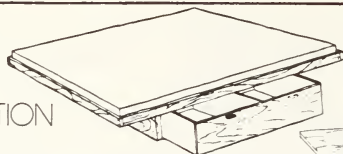
Among those present: Natick-Sherborn Newcomers Club; Telephone Pioneers of America; National Theatre Clubs; St. Matthew's Church; Church of the Pilgrimage; GCA Burlington; First Baptist Church-Randolph; Our Saviour Lutheran Church; Hingham Newcomers Club; Phi Delta Epsilon Fraternity; Merry Mates of South Congregational Church; Hamilton Methodist Church Couples Club; Adventure Tours; Amherst Congregators

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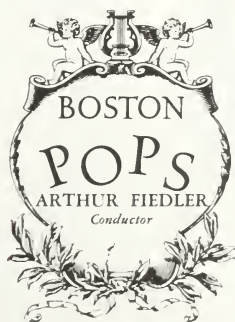


Guest Artist

Armando Ghitalla



Armando Ghitalla, Principal Trumpet of the Boston Symphony, studied at Illinois Wesleyan, New York University, and graduated from the Juilliard School of Music. He was Principal Trumpet of the New York City Center Opera and Ballet Orchestra and played with the Houston Symphony and Paul Lavalle's Band of America before joining the BSO in 1951. He is a teacher at the Berkshire Music Center at Tanglewood and at Boston University.



Boston Pops Broadcasts

The Saturday evening concerts will be broadcast live by:

WCRB-FM Boston (102.5 FM)

WGBH-FM Boston (89.7)

WFCR-AM Amherst (88.5)

WAMC-FM Albany (90.3)

The audience would help greatly by being reasonably quiet while the conductor is on the podium.



By the mid-1980's, serious electric shortages will occur in New England if planned generating facilities continue to face delays. That's not to say that all the lights are going to go out at once. But unless we can construct plants now scheduled, our standard of living is in serious danger in the near future. You see, electric energy is generated at a power plant that converts a natural resource like coal, oil or the sun into electricity.

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BUT HOW ABOUT THE MALLOYS' MALLOYS?**



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ARTHUR FIEDLER, CONDUCTOR

Sunday, 28 May 1978 at 7:30

MITCH MILLER Conducting

Prelude to *Carmen* (*Les Toreadors*)

Bizet

Capriccio Espagnol

Rimsky-Korsakoff

Alborada—Variations—Alborada—
Gypsy Scene—Fandango of the Asturias

INTERMISSION

Piano Concerto No. 2 in C minor, Op. 18

Rachmaninoff

Moderato
Adagio sostenuto
Allegro scherzando
DAVID GOLUB, piano

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I'm Looking Over A Four Leaf Clover—
Shine On Harvest Moon—For Me and My Gal—
If You Knew Susie—Cecilia—Bye Bye Blackbird—
When Irish Eyes Are Smiling—My Wild Irish Rose—
Singin' in the Rain—Baby Face—Tip-Toe Thru the Tulips with Me—
Hava Nageela—Now Is the Hour—Good Night Sweetheart—
Home on the Range—My Blue Heaven—Let Me Call You Sweetheart—
Bill Bailey, Won't You Please Come Home

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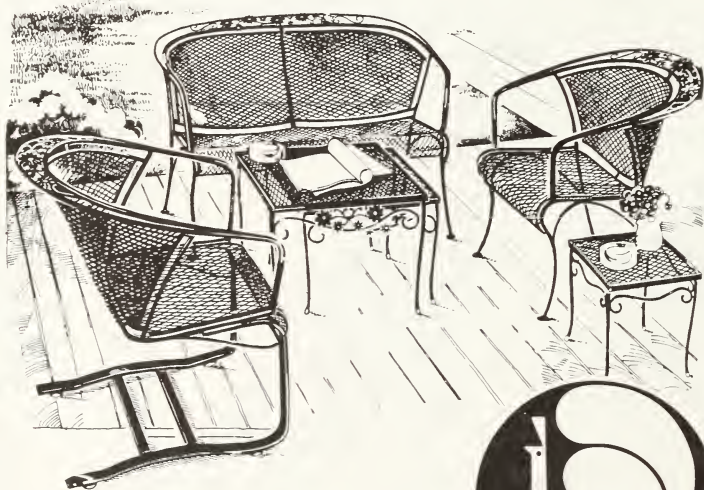
For the biographies of Mitch Miller and David Golub please see page 31.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

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(Order by Number Below)

- # 21 ST. MICHEL VOUVRAY
French White Semi-Dry
Vintage
- # 53 LIEBFRAUMILCH
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatswein
- # 54 COSTA DO SOL ROSE
Vintage Estate Bottled
Finest Portuguese Rose
- # 55 SANGRIA DEL SOL
A Wine Punch
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- #51 FRANCOIS
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France, this champagne
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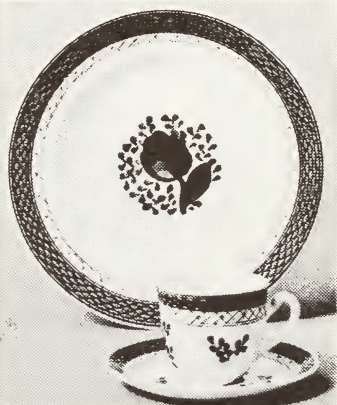
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Imported Ham	2.25	Swiss Cheese	2.00
Imported Ham & Swiss Cheese	2.25	Cream Cheese on Date Nut	
Breast of Turkey	2.25	Bread	1.25

Sandwiches served on rye or white bread.

Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts	.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

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Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

Hood's Country Club Ice Cream

Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

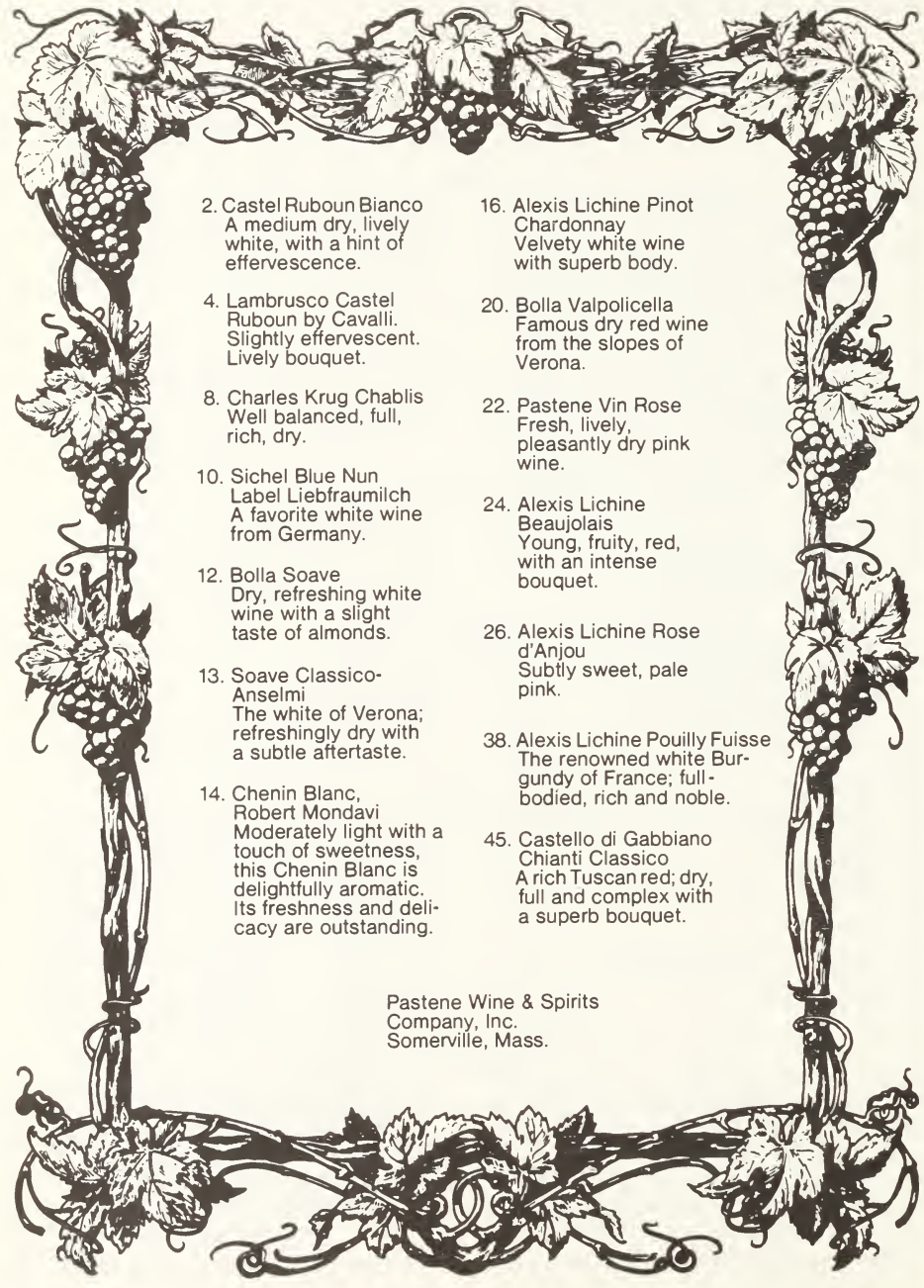
Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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(6.4 oz.)	1.00
(Fifth)	3.00

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 10. Sichel Blue Nun
Label Liebfraumilch
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 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.
 13. Soave Classico-Anselmi
The white of Verona; refreshingly dry with a subtle aftertaste.
 14. Chenin Blanc, Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.
 16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.
 20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.
 22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.
 24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet.
 26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.
 38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.
 45. Castello di Gabbiano Chianti Classico
A rich Tuscan red; dry, full and complex with a superb bouquet.

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POPS Wine List

CHAMPAGNE AND SPARKLING WINES

No.		Bot.	½ Bot.
CALIFORNIA			
3	Le Domaine Cold Duck, Almaden	6.50	
FRANCE			
28	Le Duc Brut, Blanc de Blanc	9.50	
30	Taittinger, Brut La Francaise	21.00	11.00
51	Francois Monopole, Blanc de Blanc	9.00	
ITALY			
6	Gancia Asti Spumante	9.50	
NEW YORK STATE			
5	Great Western Extra Dry	9.00	5.00
7	Great Western Sparkling Burgundy	9.00	5.00
17	Champagne Cocktail for Two	3.00	
31	Taylor Brut	9.00	

WHITE WINES

CALIFORNIA			
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	7.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	
FRANCE			
16	Pinot Chardonnay, A. Lichine	6.00	
21	Vouvray, St. Michel	5.00	3.00
25	Blanc d'Anjou, S. Aubert (litre)	6.00	
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00
ITALY			
2	Bianco, Cavalli Castel Ruboun	4.50	
9	Scampi Soave (litre)	5.00	
12	Soave, Bolla	6.50	3.75
13	Soave, Classico Anselmi	5.00	
GERMANY			
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
19	Langenbach Liebfraumilch (litre)	6.25	
23	Langenbach Moselblumchen (litre)	6.25	
53	Liebfraumilch, Karl Von Stetten (litre)	4.50	
NEW YORK STATE			
32	Taylor Chablis	4.00	
33	Lake Country White, Taylor	4.00	

No.		Bot.	½ Bot.
PORTUGAL			
34	Lancer's Vinho Branco	7.00	4.00

RED WINES

CALIFORNIA			
42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
FRANCE			
24	Beaujolais, A. Lichine	6.25	3.75
40	Beaujolais Villages, Louis Jadot	7.75	4.25
46	Chateaufort du Pape, Domaine de la Solitude	9.75	5.25
ITALY			
4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
45	Chianti Classico, Castello Di Gabbiano	6.00	
NEW YORK STATE			
35	Lake Country Red, Taylor	4.00	
37	Taylor Sangria	4.00	
SPAIN			
55	Sangria, Costa del Sol	3.50	

ROSE WINES

CALIFORNIA			
22	Pastene Vin Rose	4.00	2.50
FRANCE			
26	Rose d'Anjou, A. Lichine	6.00	3.75
29	Rose d'Anjou, S. Aubert (litre)	6.00	
NEW YORK STATE			
39	Lake Country Pink, Taylor	4.00	
PORTUGAL			
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

NEW YORK STATE			
41	Taylor Cream Sherry	4.00	
SPAIN			
27	Duff Gordon Amontillado (Club Dry)	8.00	Glass 1.00

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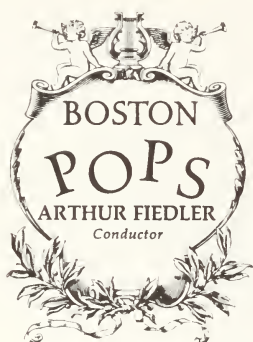
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Principal
Robert Barnes
Betty Benthin
Earl Hedberg
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Principal
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Jerome Patterson
Carol Procter
Robert Ripley

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Principal
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John Salkowski
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Gerard Goguen
Rolf Smedvig
Peter Chapman

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Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Arthur Press

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Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

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Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp

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Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

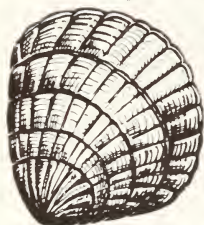
He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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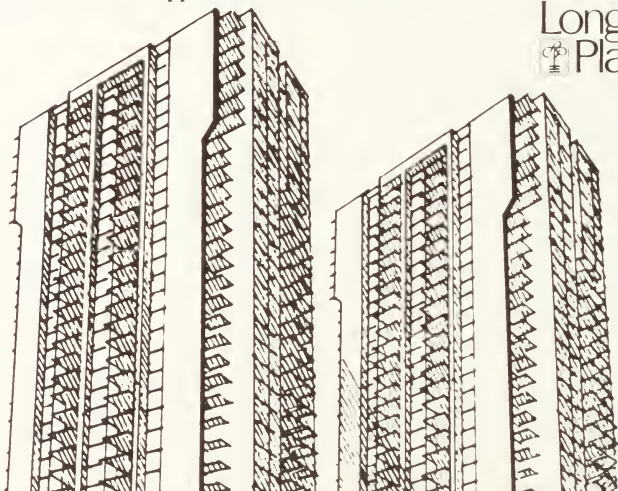
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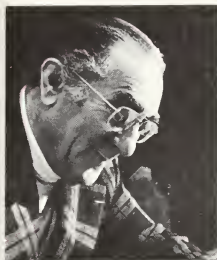
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

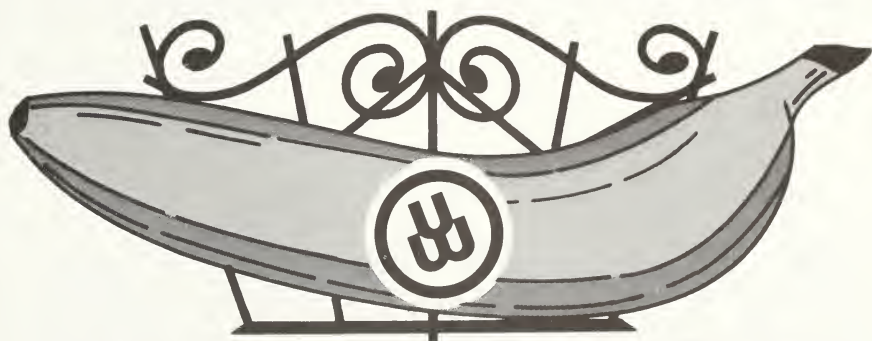
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

Cover Design: Susan Garry

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Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

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Overture to <i>La Gazza Ladra</i>	Rossini
Intermezzo, from <i>Cavalleria Rusticana</i>	Mascagni
Roumanian Rhapsody No. 1 in A Major, Op. 11	Enesco

INTERMISSION

Piano Concerto in A minor, Op. 16	Grieg
Allegro moderato	
Adagio	
Allegro marcato	
MARTHA ANN VERBIT, piano	

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<i>Lover—Falling in Love with Love—</i>	
<i>Oh, What A Beautiful Morning—</i>	
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Martha Anne Verbit



Martha Anne Verbit is a native of Georgia and now a resident of Brookline. She received her undergraduate degree from Hollins College and her master's degree from Boston University's School of Fine Arts. Further studies were with Armand Basile and Martin Canin.

Ms. Verbit's concert hall appearances include recitals at New York's Alice Tully Hall, London's Wigmore Hall and Vienna's Brahms-saal. Her recordings for Genesis Records focus on virtuoso piano music of the early 20th Century. Ms. Verbit was a soloist at the Newport Romantic Festival in July 1977 and will be a featured artist this summer at the Newport Opera Festival. Next season she is engaged to play recitals in Europe.



Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

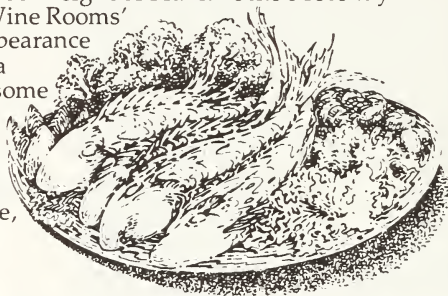
—from the Boston Symphony Orchestra Archives

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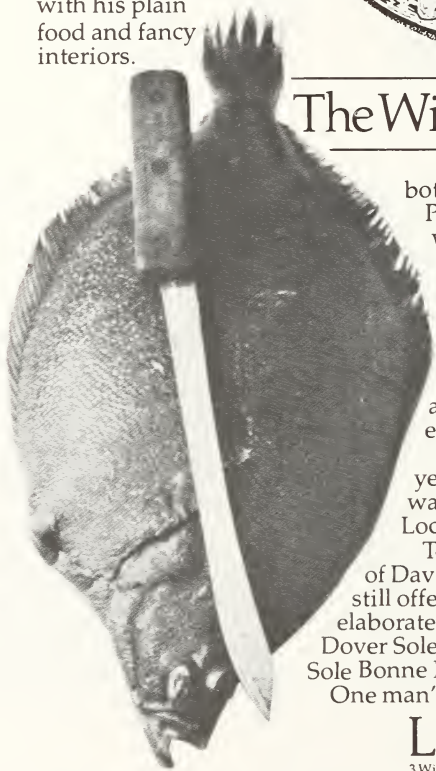
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<i>Overture to The Gypsy Baron</i>	Strauss
<i>Where the Citrons Bloom</i>	Strauss
<i>Ride of the Valkyries, from Die Walküre</i>	Wagner

INTERMISSION

Piano Concerto No. 3 in C major, Op. 26	Prokofiev
Andante: Allegro	
Theme and Variations	
Allegro ma non troppo	
STEPHEN DE GROOTE, piano	

INTERMISSION

Selections, from <i>Carousel</i>	Rodgers
<i>What's the Use of Wond'rin'?—</i>	
<i>Waltz—If I Loved You—</i>	
<i>June Is Bustin' Out All Over</i>	
<i>Michelle</i>	Lennon-McCartney
<i>Boogie Woogie Bugle Boy</i>	Raye-Prince

Among those present: Association for Practitioners in Infection Control; Newton-Wellesley Hospital; United Synagogue of America; Wellesley Junior High School; Walpole Arts Council; St. Therese's Sodality; Spaulding Concert Band; Irwin B. Somerville School

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Guest Artist

Steven De Groote

In September of 1977, Steven De Groote won the Grand Prize of the Van Cliburn International Piano Competition. The Prize brings with it numerous engagements including appearances with the Chicago, Baltimore and Detroit symphonies, the Cleveland, Philadelphia and Minnesota Orchestras, the Los Angeles Philharmonic, and the National Symphony.

Mr. De Groote won the Young Concert Artists International Auditions in New York in May of 1977, and soon after gave his debut recital in that city as the opening performer of the Young Concert Artists Series.

Steven De Groote was born in Johannesburg, South Africa in 1954 into a musical family. At an early age he toured South Africa, performing trios with his violinist father and cellist brother. From the age of 11, his studies were with Lamar Crowson. After touring Europe in chamber music concerts with his family, De Groote entered the Brussels Conservatory at the age of 16, where he studied with Eduardo del Pueyo, and graduated in 1971 with First Prize in Piano with honors. In the fall of 1971, he took second prize in the International Beethoven Competition held by the European Broadcasting Union in Brussels, and as a result, was invited to perform a nationally broadcast recital for the CBC Toronto Festival in 1972. He also toured the Netherlands with the Limburgs Symphony Orchestra, appeared as soloist with the Belgian Radio and Television Symphony, and concertized in South Africa and Belgium.



In 1972, Mr. De Groote entered the Curtis Institute in Philadelphia, where he worked with Rudolf Serkin, Mieczyslaw Horszowski, and Seymour Lipkin, and graduated in 1975. He was a Finalist in the 1976 Leventritt Competition.

In addition to winning the Grand Prize of the Cliburn Competition, Mr. De Groote was also awarded the prizes for the Best Performance of Chamber Music, and for the Best Performance of the Commissioned Work, a Ballade by Samuel Barber.

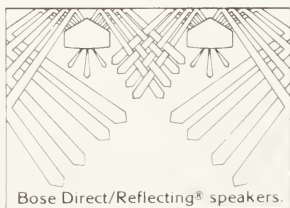


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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 1 June 1978 at 8

ARTHUR FIEDLER Conducting

Polonaise, from *Eugene Onegin*

Tchaikovsky

Festive Overture, Op. 96

Shostakovitch

Clair de lune

Debussy

Suite from *Gaité Parisienne*

Offenbach

Overture—Allegro brillante—Polka—
Galop—Valse—March—Can-can—
Finale

INTERMISSION

Concerto for Horn No. 3 in E flat, K.447

Mozart

Allegro

Romanze: Larghetto

Allegro

PETER GORDON, horn

Bolero

Ravel

INTERMISSION

Selections, from *Fiddler on the Roof*

Bock

Fiddler on the Roof—*Matchmaker, Matchmaker*—

Far from the Home I Love—*Miracle of Miracles*—

Sunrise, Sunset—*Anatevka*—*To Life*

Send in the Clowns, from *A Little Night Music*

Sondheim

Staying Alive and *How Deep Is Your Love*, from

Gibb

Saturday Night Fever

Among those present: The Committee; Auxiliary of the Newton Yacht Club;
Greater Boston Colgate Alumni Club; Housewares Club of New England;
Elfun Society-General Electric; First Congregational Church of Fairhaven;
Massachusetts Citizens for Life; Lake Shore Park Church of Lynn; The Pond
Plain Improvement Association; Peabody Rotary Club; St. Michael's Church
Group

London, Polydor, and RCA Records

Baldwin Piano

PERFORMANCE...

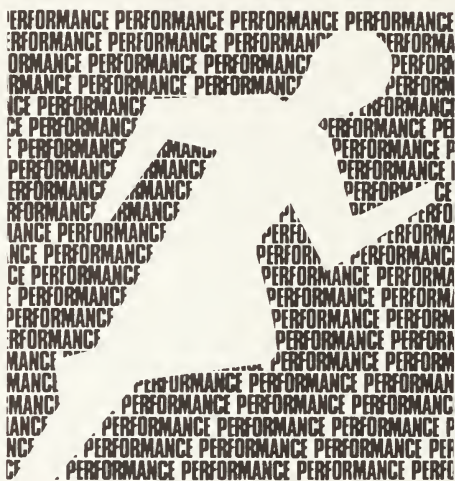
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Guest Artist

Peter Gordon

Horn player Peter Gordon joined the Boston Symphony Orchestra during the summer of 1976. He is a graduate of Indiana University where he studied under Philip Farkas, and was a member of the Berkshire Festival Orchestra at Tanglewood.

Mr. Gordon has played with the Toledo Symphony, the Leningrad Philharmonic, the Metropolitan Opera Orchestra, and the Philadelphia Chamber Orchestra. He has played with chamber ensembles in Europe, and North and South America.



To Kevin Jeffords with very best
wishes. Cordially
William Feller
Boston. May. 1931

—Photo by GARRA



We're all out of "succulent?"

Say you're invited to dinner at a friend's house.

"Splendid," you reply, and offer to bring the wine. "What are you serving?"

"Well, I kind of thought we'd start with some crisp, taste-tempting, farm-fresh garden salad; some generous cuts of succulent western steer beef in a zingy-zesty sauce; and some tender morsels of light, flaky, mouth-watering..."

Aaaargh!

You would either run away grinding your teeth, or throttle the person. Because – bless his wretched excesses – he managed some two-dozen adjectives to describe "steak and salad"!

From my experience with restaurant menus, the more the adjectives, the less the steak.

Therefore, in my restaurant, we concentrate on the food and drink, rather than the adjectives and adverbs.

On my menu, steaks are called "steaks."

Our fresh, tender, young, flaky Boston Schrod is called "schrod."

Our hamburgers (you will never believe this) are called "hamburgers." Add cheese, our hamburgers are called ... Right.

And so on with the London broil, prime ribs, lobster, fried clams, shish-ka-bob, and sole. Our Giant Cocktails are called "drinks."

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THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Friday, 2 June 1978 at 8

FREDERICK FENNELL Conducting

Toccata	Frescobaldi-Kindler
<i>Emperor</i> , Waltzes	Strauss
Overture to <i>Tannhäuser</i>	Wagner

INTERMISSION

Suite, from <i>The Royal Fireworks Music</i>	Handel-Baines-Mackerras
Overture— <i>La Paix</i> — <i>La Rejouissance</i>	
<i>The Walk to the Paradise Garden</i>	Delius
<i>The Apprentice Sorcerer</i>	Dukas

INTERMISSION

SIMMONS COLLEGE HYMN

<i>Brazilian Sleighbells</i>	Faith
<i>A Leroy Anderson Pops-Pourri</i>	Anderson
<i>Belle of the Ball</i> — <i>Syncopated Clock</i> — <i>The Typewriter</i> — <i>Bugler's Holiday</i> —	
<i>Wedding Dance</i> , from the Suite <i>Hasseneh</i>	Press

Among those present: Simmons College Alumnae Association; Harvard Business School; Boston Middlebury Alumni Association; Salem Hospital; Mr. and Mrs. Club of Old South Union Church; Holden First Baptist Church; Wellesley Junior High School; Boston State College Seniors; Scituate Music Department; Melrose-Wakefield AAUW

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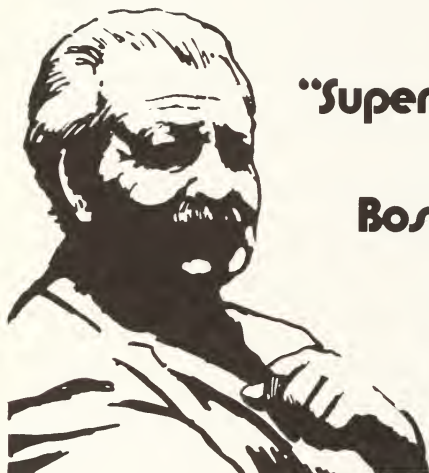
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Frederick Fennell

During his association with Eastman, Mr. Fennell also conducted the School's Symphony Orchestra, Little Symphony, Symphony Band, Chamber Orchestra and Opera Theater. In 1961-1962, he was co-conductor with Howard Hanson for the Eastman Philharmonic's three-month tour of western Europe, the Mid-East and Russia, sponsored by the U.S. Department of State.



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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 3 June 1978 at 8

ARTHUR FIEDLER Conducting

WCRB NIGHT

Entrance of the Gladiators

Fučik

Overture to Candide

Bernstein

Peter and the Wolf, Op. 67

Prokofiev

GENE SHALIT, narrator

INTERMISSION

Violin Concerto in E minor, Op. 64

Mendelssohn

Allegro molto appassionato

Andante

Allegro molto vivace

JOSEPH SILVERSTEIN, violin

INTERMISSION

Overture to Of Thee I Sing

Gershwin

You Light Up My Life

Brooks

America Sings

arr. Bodge

A Hot Time in the Old Town Tonight—

I've Been Working on the Railroad—

Down by the Old Mill Stream—

In the Good Old Summer Time—

When Irish Eyes are Smiling—

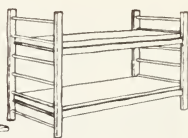
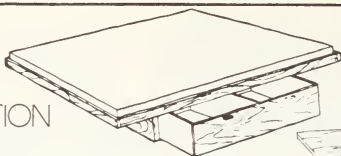
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Guest Artists

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwau-

kee, Philadelphia and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elizabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumberg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin.

Gene Shalit

Gene Shalit, who has long conducted interviews on television, has long longed to conduct a symphony orchestra. He got his wish when he mounted the podium in Boston's Symphony Hall. Unfortunately, it was on a night when no concert was scheduled, so after flailing his baton for two hours on the empty stage, all he had to show for it was three dead flies.

He next appeared with *I Solisti di West New York New Jersey*, which he founded (and you hadn't even known it was lost, am I right?). Shalit's early education was largely musical. His first love was the bassoon, which alarmed his parents, especially when he asked it to the freshman hop. Still, he endured, practicing scales for seven years, but just as he was ready for his first arpeggio, Sherman Walt passed him on the

far turn and Shalit knew he had whittled his last reed.

One day he saw a movie review in *Look Magazine* signed with his name. He thought he might like to be a movie critic. A few days later he saw a check from *Look Magazine* made out in his name. Then he *knew* he would like to be a movie critic. Then he saw a movie, and he wasn't so sure any more. This ambivalence has continued for a dozen years. His reviews appear on television stations from coast to coast, he is a regular on NBC-TV's *Today* with Tom Brokaw and Jane Pauley, he writes a column called *What's Happening* for every issue of *Ladies' Home Journal*, and he has a number of unfulfilled book contracts. He is a devoted fan of great music, and once he saw Seiji Ozawa getting into his car in the Tanglewood parking lot.

By the mid-1980's, serious electric shortages will occur in New England if planned generating facilities continue to face delays. That's not to say that all the lights are going to go out at once. But unless we can construct plants now scheduled, our standard of living is in serious danger in the near future. You see, electric energy is generated at a power plant that converts a natural resource like coal, oil or the sun into electricity.

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Nuclear energy is the answer to the energy question — for you, your children, and your children's children. The alternatives just don't leave us any alternative.

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BUT HOW ABOUT THE MALLOYS' MALLOYS?**



THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday, 4 June 1978 at 7:30

FREDERICK FENNELL Conducting

<i>Festive Overture</i>	Shostakovitch
Suite, from <i>Pineapple Poll</i>	Sullivan-Mackerras
Opening Number— <i>Jasper's Dance</i> — <i>Poll's Dance</i> —Finale	
Polka and Fugue, from <i>Schwanda the Bagpiper</i>	Weinberger

INTERMISSION

Prelude, from Concerto Grosso No. 1 for Piano and Strings	Block
Largo, from <i>The New World Symphony</i>	Dvořák
Percy Grainger Favorites	Grainger
<i>Children's March—Colonial Song— Irish Tune—Shepherd's Hey</i>	

INTERMISSION

<i>Malaguena</i>	Lecuona
<i>Blow Gabriel, Blow</i>	Porter-Wright
<i>Love Walked In</i>	Gershwin-Lieb
<i>Strike Up the Band</i>	Gershwin-Krance

Among those present: Arthur D. Little, Incorporated; Mt. Holyoke Club of Boston; Berklee College of Music; MBA Association of Suffolk University; Belmont-Cambridge Area Junior League of Boston; Garden City Lodge AF & AM; Jewish Memorial Hospital Evening Auxiliary; MAMT Scholarship Fund; Our Lady of Fatima Parish; N.E. Educational Association; Needham Presbyterian Church; Maynard Public Library; Temple Shaare Tefilah; Christian Science Annual Meeting (Crene's World Travel); Aid Association for Lutherans; Instrument Society of America

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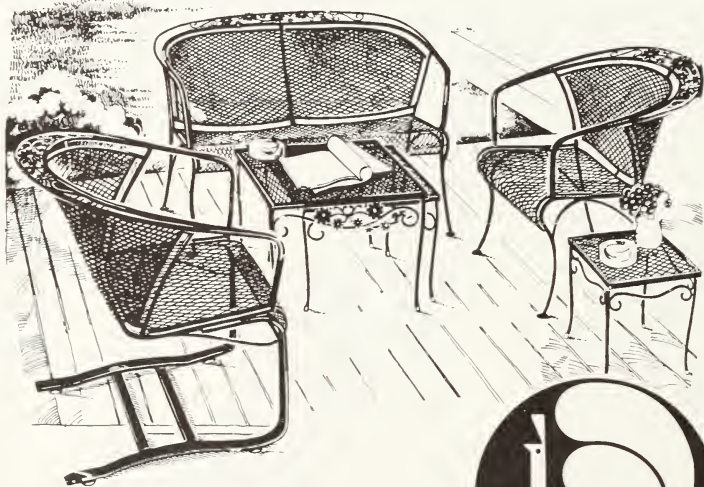
For Frederick Fennell's biography please see page 31



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

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- # 53 LIEBFRAUMILCH
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatswein
- # 54 COSTA DO SOL ROSE
Vintage Estate Bottled
Finest Portuguese Rose
- # 55 SANGRIA DEL SOL
A Wine Punch
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- #51
FRANCOIS
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French Champagne
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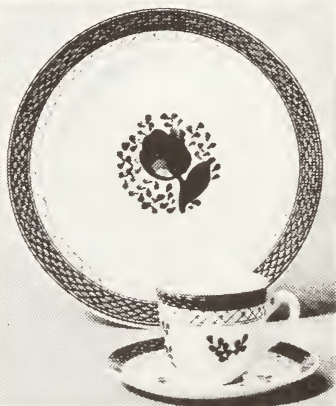
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Breast of Turkey	2.25	Bread	1.25

Sandwiches served on rye or white bread.

Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts	.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

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Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

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Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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4. Lambrusco Castel

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8. Charles Krug Chablis

Well balanced, full, rich, dry.

10. Sichel Blue Nun

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12. Bolla Soave

Dry, refreshing white wine with a slight taste of almonds.

13. Soave Classico-Anselmi

The white of Verona; refreshingly dry with a subtle aftertaste.

14. Chenin Blanc,

Robert Mondavi. Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot

Chardonnay. Velvety white wine with superb body.

20. Bolla Valpolicella

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22. Pastene Vin Rose

Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine

Beaujolais. Young, fruity, red, with an intense bouquet.

26. Alexis Lichine Rose

d'Anjou. Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse

The renowned white Burgundy of France; full-bodied, rich and noble.

45. Castello di Gabbiano

Chianti Classico. A rich Tuscan red; dry, full and complex with a superb bouquet.

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POPS Wine List

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3 Le Domaine Cold Duck, Almaden	6.50	
FRANCE		
28 Le Duc Brut, Blanc de Blanc	9.50	
30 Taittinger, Brut La Francaise	21.00	11.00
51 Francois Monopole, Blanc de Blanc	9.00	
ITALY		
6 Gancia Asti Spumante	9.50	
NEW YORK STATE		
5 Great Western Extra Dry	9.00	5.00
7 Great Western Sparkling Burgundy	9.00	5.00
17 Champagne Cocktail for Two	3.00	
31 Taylor Brut	9.00	

WHITE WINES

CALIFORNIA		
8 Chablis, Charles Krug	5.00	3.00
11 Chablis, Sebastiani Vineyards	5.00	
14 Chenin Blanc, R. Mondavi	7.00	
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21 Vouvray, St. Michel	5.00	3.00
25 Blanc d'Anjou, S. Aubert (litre)	6.00	
36 Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38 Pouilly Fuisse, A. Lichine	11.00	6.00
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53 Liebfraumilch, Karl Von Stetten (litre)	4.50	
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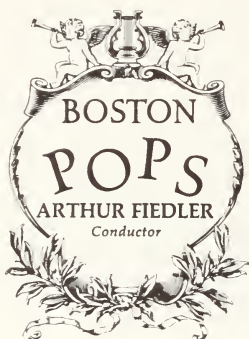
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Principal Second Violin
Cecylia Arzewski
Emanuel Boder
Harry Dickson
Gerald Elias
Sheila Fiekowsky
Gerald Gelbloom
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Betty Benthin
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Basses

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Principal
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Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Felix Viscuglia

Bassoons

Matthew Ruggiero
Roland Small

Contra bassoon

Richard Plaster

Horns

Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Andre Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp

Ann Hobson

Organ

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Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

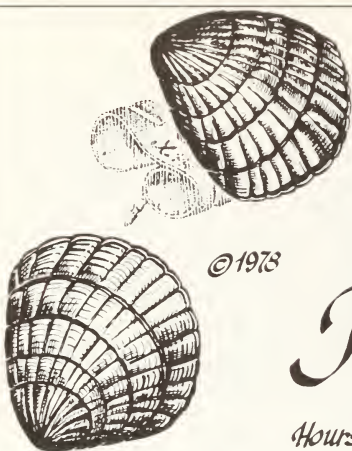
He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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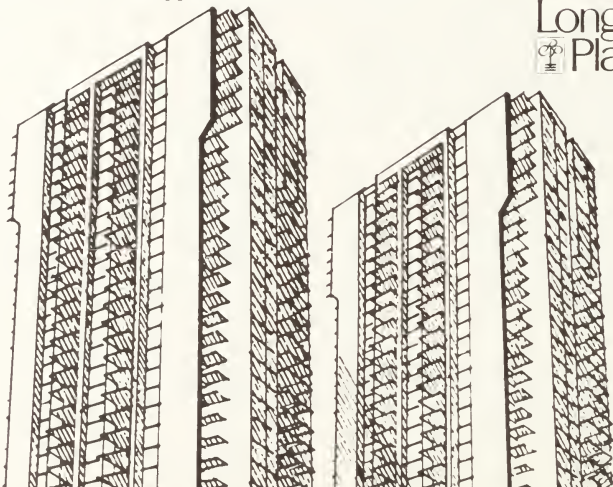
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

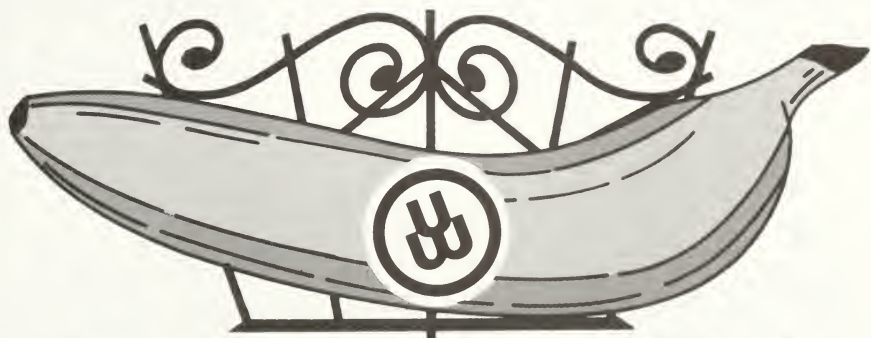
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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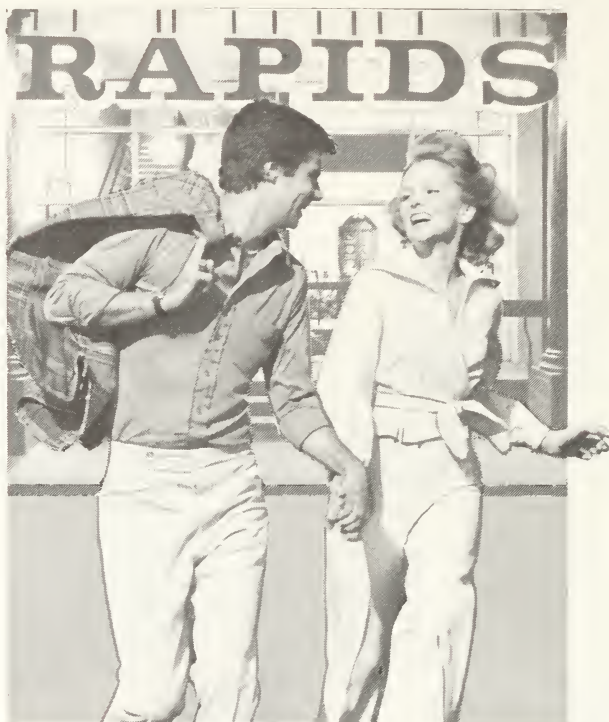


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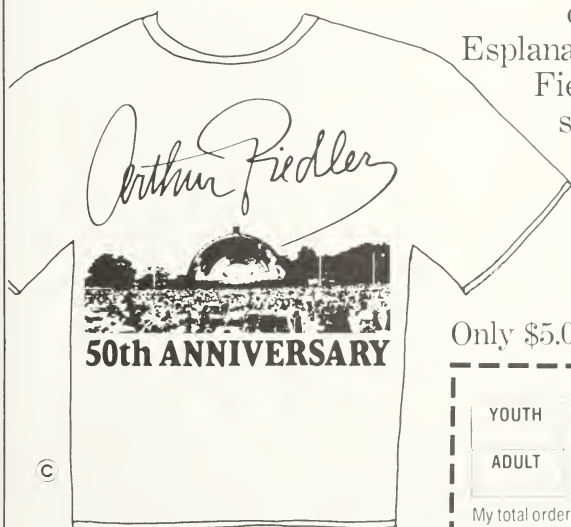
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The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

Ticket prices are as follows:

Table seats on the floor \$10, \$8.50
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A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:

Monday

17 April	2 May
24 April	9 May
1 May	16 May
8 May	23 May
15 May	30 May
22 May	6 June
29 May	13 June
5 June	20 June
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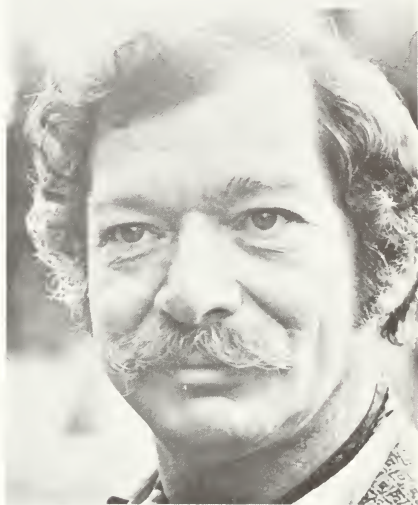


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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Tuesday, 6 June 1978 at 8

ARTHUR FIEDLER conducting

ROTARY INTERNATIONAL DISTRICT 791 NIGHT

<i>Entrance of the Guests, from Tannhäuser</i>	Wagner
<i>Overture to Oberon</i>	Weber
<i>Fantasia on Greensleeves</i>	Vaughan Williams
<i>Suite from Peer Gynt</i> <i>Morning Mood—Anitra's Dance—</i> <i>In the Hall of the Mountain King</i>	Grieg

INTERMISSION

<i>Piano Concerto in A minor, Op. 16</i> <i>Allegro moderato</i> <i>Adagio</i> <i>Allegro marcato</i> MYRON ROMANUL, piano	Grieg
--	-------

INTERMISSION

<i>Oh, Kay!, Overture</i>	Gershwin
<i>You Light Up My Life</i>	Brooks
<i>Theme and Dance, from Star Wars</i>	Williams
London, Polydor, and RCA Records	Baldwin Piano

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Guest Artist

Myron Romanul



Myron Romanul, born in Baltimore, Maryland in 1954, and presently resides in Brookline, Massachusetts. He made his debut as soloist with members of the Boston Symphony Orchestra at the age of

eleven after becoming the youngest competitor to win the Harry Dubbs Memorial Award. A frequent guest artist with Arthur Fiedler, he has appeared as soloist with the Boston Pops at Symphony Hall, Carnegie Hall, and Tanglewood. He has also been soloist with the symphony orchestras of Denver, Omaha, Dallas, Baltimore, Atlanta, Miami, Birmingham, Wheeling, Roanoke, Utica, Charleston, Winnipeg, Portland, Rochester, and with the National Symphony at Kennedy Center. Active as a chamber musician, he has appeared in many concert series, on radio and television with his three brothers who together form the Romanul Chamber Players. As former pianist of the New England Conservatory Ragtime Ensemble, he performed at the White House, and at major music festivals in the United States and Europe, and is featured on Angel's Grammy Award winning record, *Scott Joplin: The Red Back Book*, and on Golden Crest's album, *The Road from Rags to Jazz*.



Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

—from the Boston Symphony Orchestra Archives

One man's fish is another man's poisson.

King's Dictionary of Boston, published in 1883, reported:
"The leading French restaurant of the city is 'Ober's.' This has more than local fame. The viands here are unsurpassed."

A small booklet issued shortly thereafter introduced next door neighbor Frank Locke's recently opened 'Wine Rooms' as having "the general appearance of an enchanting picture, a sumptuous apartment in some palatial edifice."

And so Ober, with his plain interiors and fancy food, found himself in an alley fight with Locke, with his plain food and fancy interiors.



The Winner was Boston.

As history would have it, both men departed Winter Place and other places of this world having never consummated a marriage.

And it wasn't until 1901, that a Frenchman of considerable charm and estimable taste, broke down the small barrier (in actuality, a door) that separated both establishments.

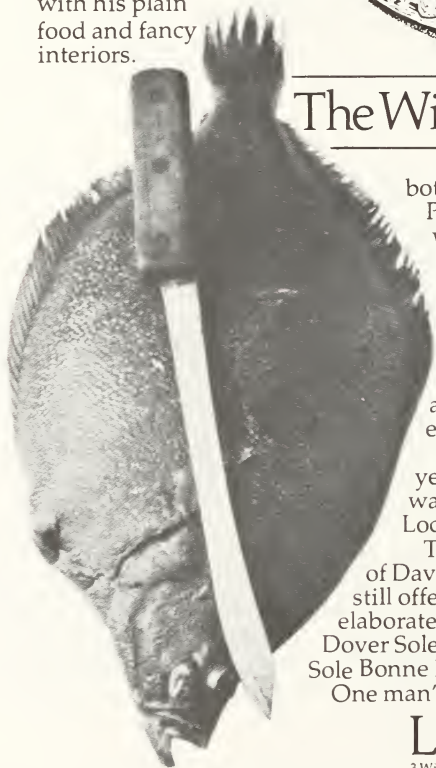
And from that memorable year until his death in 1939, it was Emil Camus who gave Locke-Ober its distinctive character.

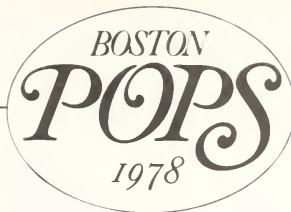
Today, under the direction of David H. Wells, Locke-Ober still offers (from their menu of elaborate resources), Frank Locke's Dover Sole and Louis Ober's Filet of Sole Bonne Femme.

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday, 7 June 1978 at 8

ERICH KUNZEL conducting

<i>Festival March</i>	Herbert
Waltzes from <i>Der Rosenkavalier</i>	R. Strauss
Polovetzian Dances, from <i>Prince Igor</i>	Borodin

INTERMISSION

Rhapsody on a Theme of Paganini PETER ORTH, piano	Rachmaninoff
Three Preludes	Gershwin

INTERMISSION

Selections from <i>The Sound of Music</i> <i>The Sound of Music—How Can Love Survive— The Lonely Goatherd—My Favorite Things— Sixteen Going on Seventeen—So Long, Farewell— Do-Re-Mi—Edelweiss—An Ordinary Couple— No Way to Stop It—Maria—Climb Every Mountain</i>	Rodgers
<i>For All We Know</i> , from <i>Lovers and Other Strangers</i>	Karlin
<i>Take Me Home, Country Roads</i>	Denver-Danoff
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: New England Deaconess Hospital Friends; Skidmore College Night at Pops; Hertz, Herson and Company; Grey Eagles of American Airlines; Brockton Hospital; Ionic Lodge; American Mutual Employees Association; St. Theresa's Sodality; Delta Kappa Gamma Society—NU Chapter; Bristol Lodge AF and AM; Franklin Catholic Women's Club; Chamberlain School of Retailing; Saint Stanislaus School; Reading Teachers Association; Petucket Regional Schools; Haverhill High School French Club; Boston Gas Company

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Guest Artists

Erich Kunzel

Erich Kunzel is the Music Director of the newly formed Cincinnati Pops Orchestra. Born in New York, Mr. Kunzel decided on a musical career soon after he entered Dartmouth College. He later studied conducting under the late Pierre Monteux at the former BSO conductor's summer school in Hancock, Maine, and eventually became Monteux' personal assistant. Kunzel is presently Vice President of the Pierre Monteux Memorial Foundation.

Following his graduation from Dartmouth, Mr. Kunzel made his professional conducting debut in the premiere season of the Santa Fe Opera. He later was invited to conduct the American premiere of Shostakovich's first opera, *The Nose* at Santa Fe, and has conducted the Cincinnati Summer Opera on many occasions. In addition to his commitment to Cincinnati, Mr. Kunzel is a regular guest conductor with the Boston Pops, and at the pops concerts of the Philadelphia and Cleveland orchestras, and the San Francisco, Pittsburgh, Toronto, St. Louis, Dallas, Rochester, and Montreal symphonies.

In 1965 as resident conductor of the Cincinnati Symphony, Kunzel was a key figure in the inception of the popular 8:00 O'Clock Pops series. He worked on many occasions with Dave Brubeck, and since that time has made jazz a standard part of his repertoire. Other jazz greats that Mr. Kunzel has worked with are the late Duke Ellington, Sarah Vaughan, Roberta Flack, and later this year he will tour with Buddy Rich.

Mr. Kunzel and the Cincinnati Pops have just completed recording a three-record set on the Vox label, making the Cincinnati Pops the only pops orchestra other than the Boston Pops to record in recent years.

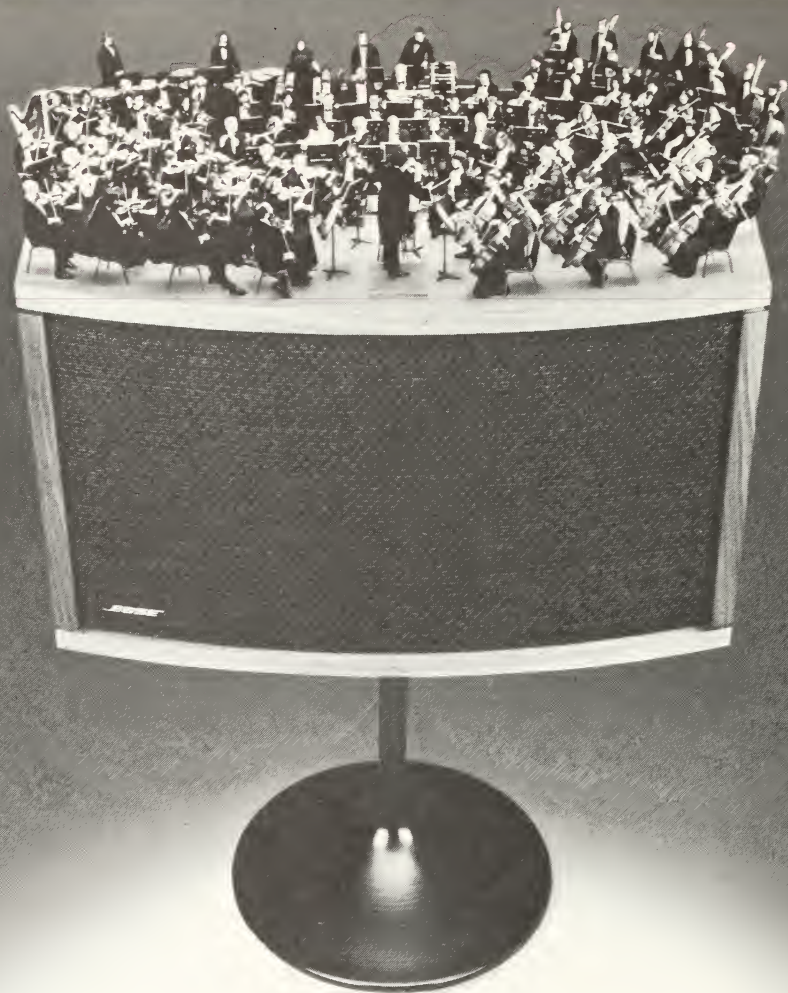
This season, Kunzel made his debuts with the Chicago Pops Orchestra, the Milwaukee and Vancouver symphonies, and the Na-



tional Arts Centre Orchestra of Canada. In addition, he opened the Cleveland Orchestra's Blossom Festival last summer for the fourth consecutive season, and launched a fifteen-concert pops series with the Dallas Symphony.

Because of his early association with Dave Brubeck, Erich Kunzel was asked to conduct the world premiere of Brubeck's oratorio, *The Light in the Wilderness*, which was later recorded for Decca. Kunzel's other Decca-Gold Label releases include *The Duke, Mulligan and Dave Brubeck* (with the Cincinnati Symphony), and a later Brubeck work, *The Gates of Justice*, recorded with the Westminster Choir. Mr. Kunzel has also recorded with the London Symphony Orchestra, and more recently conducted *Truth is Fallen*, also by Dave Brubeck with the Cincinnati Symphony with Atlantic Records.

For Peter Orth's biography please see page 35.

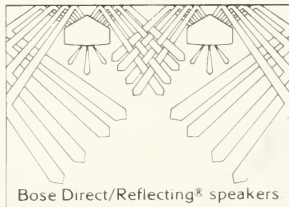


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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 8 June 1978 at 8

ARTHUR FIEDLER conducting

MASSACHUSETTS INSTITUTE OF TECHNOLOGY NIGHT

<i>Triumphal March, from Aida</i>	Verdi
<i>Overture to The Pirates of Penzance</i>	Sullivan
<i>Air on the G-String</i>	Bach
<i>Suite from Peer Gynt</i> <i>Morning Mood—Anitra's Dance—</i> <i>In the Hall of the Mountain King</i>	Grieg

INTERMISSION

<i>Rhapsody No. 2 for Piano and Orchestra</i> RALPH VOTAPEK, piano	Gershwin
<i>Bacchanale, from Samson and Delilah</i>	Saint-Saëns

INTERMISSION

<i>Let 'Em Eat Cake, Overture</i>	Gershwin
<i>You Light Up My Life</i>	Brooks
<i>A Fifth of Beethoven</i>	Beethoven-Murphy
<i>Arise Ye Sons of M.I.T.</i>	J. B. Wilbur '26
London, Polydor, and RCA Records	Baldwin Piano

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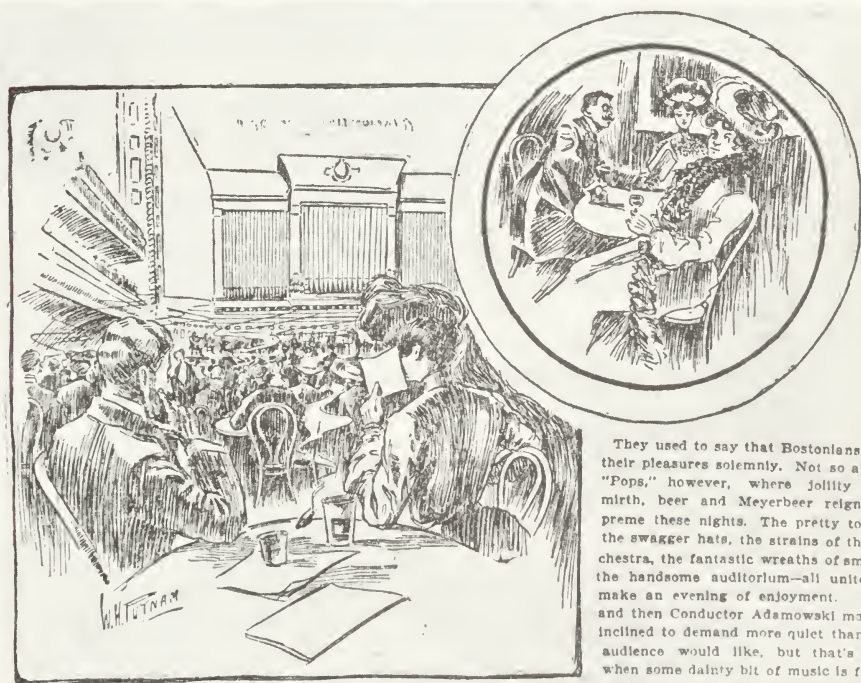
Ralph Votapek

Ralph Votapek was the winner of the first international Van Cliburn competition in 1962. Now a veteran of annual American tours, he divides his time between tours of North and South America, and East Lansing, Michigan where he resides and serves as artist-in-residence at Michigan State University. His appearances in the United States have included performances with the Boston Pops in Carnegie Hall, as well as frequent performances for PBS-TV.

In January 1975 Mr. Votapek was invited by the Russian government to tour the Soviet Union. He performed in major cities

both as an orchestral soloist and in recital, and established himself immediately as a favorite with audiences throughout the tour.

Born in Milwaukee in 1939, Mr. Votapek began his musical studies at the age of nine at the Wisconsin Conservatory in Milwaukee. He later studied for four years at Northwestern University and two years at the Juilliard School of Music. His principal teachers were Rosina Lhevinne and Robert Goldsand. His New York debut in Town Hall in 1959 came as a result of having won the Naumberg Award that same year.



Scene at the Symphony Hall "Pops."

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

—from the Boston Symphony Orchestra Archives



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Say you're invited to dinner at a friend's house.

"Splendid," you reply, and offer to bring the wine. "What are you serving?"

"Well, I kind of thought we'd start with some crisp, taste-tempting, farm-fresh garden salad; some generous cuts of succulent western steer beef in a zingy-zesty sauce; and some tender morsels of light, flaky, mouth-watering..."

Aaaargh!

You would either run away grinding your teeth, or throttle the person. Because—bless his wretched excesses—he managed some two-dozen adjectives to describe "steak and salad"!

From my experience with restaurant menus, the more the adjectives, the less the steak.

Therefore, in my restaurant, we concentrate on the food and drink, rather than the adjectives and adverbs.

On my menu, steaks are called "steaks."

Our fresher, tender, young, flaky Boston Schrod is called "schrod."

Our hamburgers (you will never believe this) are called "hamburgers." Add cheese, our hamburgers are called...

Right.

And so on with the London broil, prime ribs, lobster, fried clams, shish-ka-bob, and sole. Our Giant Cocktails are called "drinks."

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday, 9 June 1978 at 8

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

ROUBEN GREGORIAN conducting

<i>Triumphal March, from Aida</i>	Verdi
<i>Overture to Euryanthe</i>	Weber
<i>Hayr Mer (The Lord's Prayer)</i>	Traditional
<i>Three Fragments from the Ballet, Sevan</i> <i>May Dance—Dance after Sundown—Dance of Joy</i>	Yegiazaryan

INTERMISSION
ARTHUR FIEDLER Conducting

<i>Violin Concerto in D major, Op. 35</i> <i>Allegro moderato</i> <i>Canzonetta: Andante</i> <i>Finale: Allegro vivacissimi</i> IDA KAFAVIAN, violin	Tchaikovsky
--	-------------

INTERMISSION
ROUBEN GREGORIAN Conducting

<i>Suite from Gayne</i> <i>Dance of the Rose Maidens—</i> <i>Dance of the Mountaineers—</i> <i>Fire Dance—Sabre Dance</i>	Khachaturian
<i>Theme and Dance, from Star Wars</i>	Williams

Among those present: Massachusetts Continental Color Guard; American Diabetes Association—New England Affiliate; Wheelock College Alumni Reunion Weekend; Vilas School

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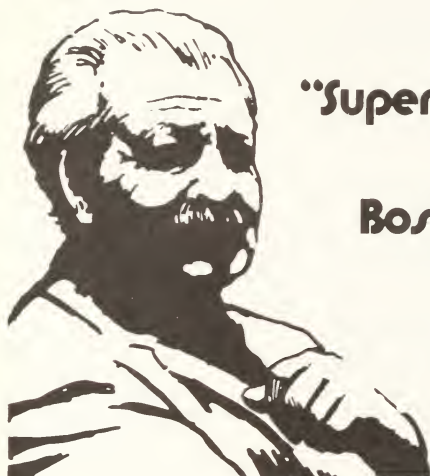
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Guest Artists

Rouben Gregorian

Rouben Gregorian, conductor, composer, violinist, and teacher, was born in Tiflis, Russia, in 1915. He grew up near Tehran, Iran, but finished his musical education at the Ecole de Musique and the National Conservatory of Music in Paris. He was director of the Tehran Conservatory, and Music Director and Conductor of the Tehran Symphony. Since coming to Boston in 1952, he has been a faculty member of the Boston Conservatory of Music, teaching as well as directing the Conservatory Chorus and Orchestra. Mr. Gregorian has been a guest conductor of the Boston Symphony's Esplanade Orchestra since 1952, and each year conducts the Boston Pops. Mr. Gregorian was recently invited to teach at Tehran University in Iran for one semester as a guest faculty member and while there con-



ducted the Radio Television Orchestra of Tehran in a series of concerts at the Golestan Palace dedicated to the 50th anniversary of the Pahlavi Dynasty.

Ida Kafavian

Violinist Ida Kafavian was born in Istanbul, Turkey, and is of Armenian descent. She has studied with Ara Zernounian, Mischa Mischakoff, and Ivan Galamian. A graduate of the Juilliard School where she earned a Master of Music degree, and studied under Oscar Shamsky, Ms. Kafavian has won numerous prizes, including First prize at the Vianna da Motta International Violin Competition in Lisbon, Portugal. She has

given recitals throughout Europe, and has frequently appeared in recital on television and with numerous orchestras. She has played with the New York Chamber Orchestra at Lincoln Center's Mostly Mozart Festival, participated in the Casals Festival in Puerto Rico, and has been heard with the Lincoln Center Chamber Music Society in Boston, New York, and in Washington.



—from the Boston Symphony Orchestra Archives

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 10 June 1978 at 8

ERICH KUNZEL conducting

<i>Festival March</i>	Herbert
Waltzes from <i>Der Rosenkavalier</i>	R. Strauss
Polovetzian Dances, from <i>Prince Igor</i>	Borodin

INTERMISSION

Polka and Fugue, from <i>Schwanda der Dudelsackpfeifer</i>	Weinberger
Three Preludes	Gershwin
Hungarian Rhapsody No. 2 in C minor	Liszt

INTERMISSION

<i>Seventy-Six Trombones</i>	Willson
<i>Pops Hoe-Down</i>	arr. Hayman
<i>Arkansas Traveler—The Devil's Dream— Chicken Reel—Thunder Hornpipe— Paddy Whack—Pop Goes the Weasel— Miss McCloud's Reel—Turkey in the Straw— Stop Buck—Soldier's Joy—Rakes of Mallow— Lamplighter's Hornpipe</i>	
<i>For All We Know</i> , from <i>Lovers and Other Strangers</i>	Karlin
<i>Take Me Home, Country Roads</i>	Denver-Danoff
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

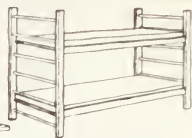
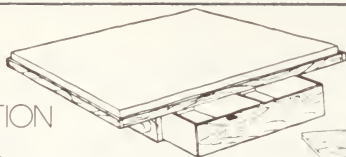
Among those present: Algonquin Club of Boston; Hub Bankers; Jaycees; Massachusetts State Council Knights of Columbus; Fort Square Church; Wachusett Dental Society Auxiliary; Paulist Fathers; Hingham Mothers Club; Somers Congregational Church; Mayflower Sports and Social Club; Arrow Travel; St. Joseph's Couples Club; Sacopee Valley High School; Wesley United Methodist Church; Twigs; Leominster High School Fine Arts Club; United Presbyterian Church; Farley Middle School

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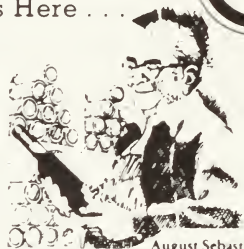


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Guest Artists

For Erich Kunzel's biography please see page 23.

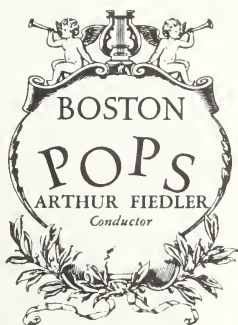
Peter Orth

Peter Orth is a graduate of the Juilliard School where he studied with Adele Marcus. He was chosen through competitive auditions, to play the graduation concert at Juilliard with the Juilliard Concert Orchestra conducted by Sixten Ehrling in 1977, and that same year performed with the St. Louis Symphony, the Philadelphia Orchestra, the Baltimore Symphony, and the Miami Philharmonic. In January of 1977, Mr. Orth inaugurated a new recital series at the Sloan-Kettering Institute, and was invited to perform at the inauguration events of President Carter.

Born in Bryn Mawr, Pennsylvania, Mr. Orth won First Prize in the American Music Scholarship Competition in Cincinnati, and the William S. Boyd Prize in Augusta, Georgia. He also took First Prize in the



Midland-Odessa Young Artists National Competition held in Texas.



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ARTHUR FIEDLER, CONDUCTOR

Sunday, 11 June 1978 at 7:30

ARTHUR FIEDLER conducting

OLD TIMERS NIGHT

- | | |
|---|------------|
| <i>Pomp and Circumstance</i> , March No. 1 in D major | Elgar |
| <i>Light Cavalry</i> , Overture | Suppé |
| <i>Clair de lune</i> | Debussy |
| Song Fest Medley | arr. Bodge |
| <i>Pack Up Your Troubles—Smiles—</i> | |
| <i>Till We Meet Again—</i> | |
| <i>In the Shade of the Old Apple Tree—</i> | |
| <i>My Wild Irish Rose—</i> | |
| <i>Take Me Out to the Ball Game—Sweet Adeline—</i> | |
| <i>Put on Your Old Gray Bonnet—</i> | |
| <i>There Is A Tavern in the Town—</i> | |
| <i>Maine Stein Song—Let Me Call You Sweetheart</i> | |

INTERMISSION

- | | |
|---|-----------|
| Piano Concerto No. 1 in E flat major | Liszt |
| RICHARD KOGAN, piano | |
| <i>Old Timers' Night at the Pops</i> | arr. Lake |
| <i>Ta-Ra-Ra-Boom-De-Ay—The Bowery—</i> | |
| <i>The Sidewalks of New York—Sweet Rosie O'Grady—</i> | |
| <i>Daisy—The Band Played On—After the Ball—</i> | |
| <i>A Hot Time in the Old Town Tonight</i> | |

INTERMISSION

- | | |
|--|------------|
| <i>The Skaters</i> , Waltzes | Waldteufel |
| <i>Classical Juke Box</i> | Anderson |
| <i>America Sings</i> | arr. Bodge |
| <i>A Hot Time in the Old Town Tonight—</i> | |
| <i>I've Been Working on the Railroad—</i> | |
| <i>Down by the Old Mill Stream—In the Good Old</i> | |
| <i>Summertime—When Irish Eyes Are Smiling—</i> | |
| <i>God Bless America</i> | |

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Guest Artist

Richard Kogan

Richard Kogan, chosen by *Musical America* magazine as one of the outstanding young concert artists in the United States, began his piano studies at the age of six with Nadia Reisenberg of the Juilliard School. He has subsequently studied with Nadia Boulanger in Fontainebleau, France, and last year graduated Phi Beta Kappa from Harvard University.

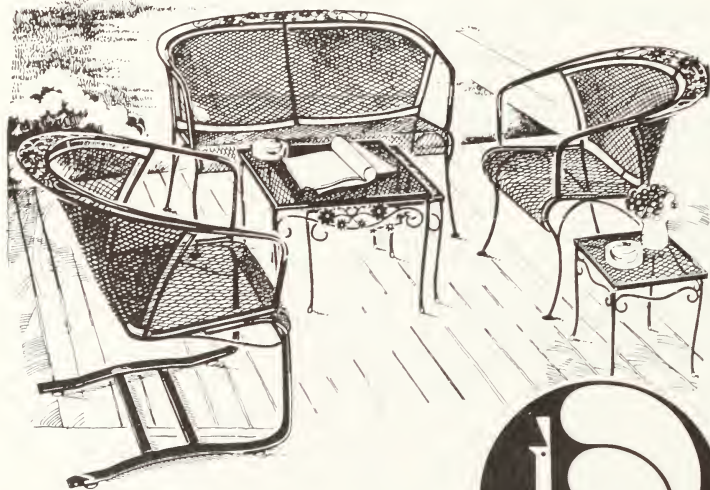
Kogan has performed extensively throughout North America since the age of seven. In June of 1975, he captured first prize in the prestigious Chopin Competition of the Kosciuszko Foundation, and earlier that year, he won the Portland Symphony National Piano Competition. Included among Kogan's performances this summer are a tour of the Far East, and a joint recital in



Carnegie Recital Hall with violinist Lynn Charg as a result of winning the 1977 Concert Artists Guild auditions.



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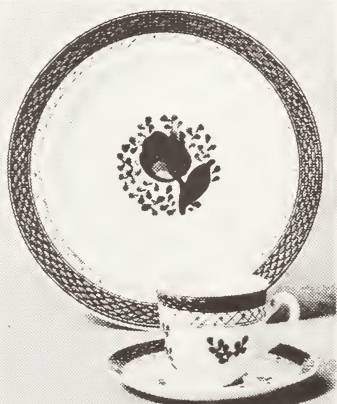
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Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

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		French Drops (Hard Candies)	.60

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Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

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Iced Coffee	.60	Iced Tea	.50

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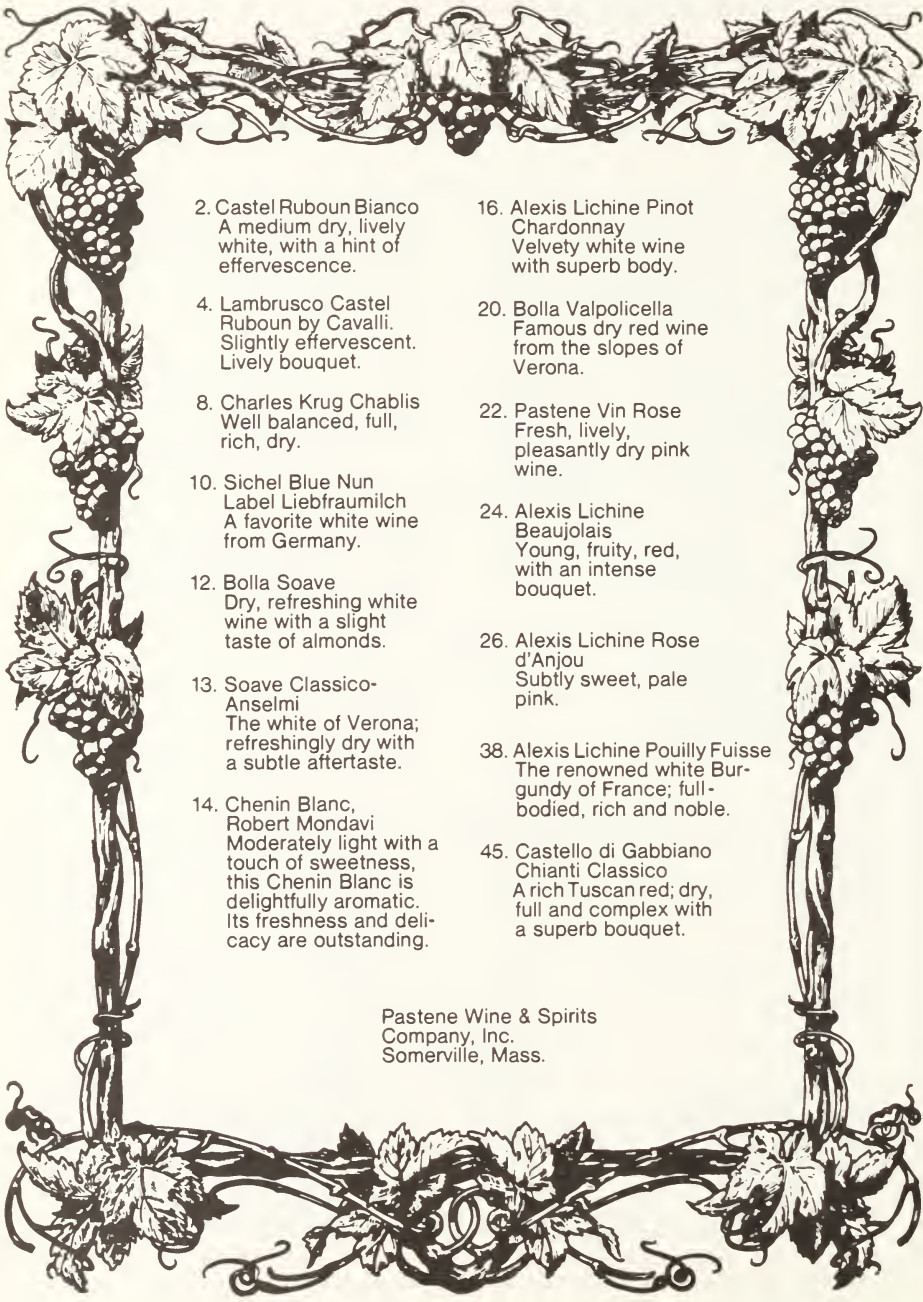
Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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 26. Alexis Lichine Rose d'Anjou
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30	Taittinger, Brut La Francaise	21.00	11.00
51	Francois Monopole, Blanc de Blanc	9.00	
ITALY			
6	Gancia Asti Spumante	9.50	
NEW YORK STATE			
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17	Champagne Cocktail for Two	3.00	
31	Taylor Brut	9.00	

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CALIFORNIA			
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	7.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	
FRANCE			
16	Pinot Chardonnay, A. Lichine	6.00	
21	Vouvray, St. Michel	5.00	3.00
25	Blanc d'Anjou, S. Aubert (litre)	6.00	
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00
ITALY			
2	Bianco, Cavalli Castel Ruboun	4.50	
9	Scampi Soave (litre)	5.00	
12	Soave, Bolla	6.50	3.75
13	Soave, Classico Anselmi	5.00	
GERMANY			
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
19	Langenbach Liebfraumilch (litre)	6.25	
23	Langenbach Moselblumchen (litre)	6.25	
53	Liebfraumilch, Karl Von Stetten (litre)	4.50	
NEW YORK STATE			
32	Taylor Chablis	4.00	
33	Lake Country White, Taylor	4.00	

No.		Bot.	½ Bot.
PORTUGAL			
34	Lancer's Vinho Branco	7.00	4.00

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42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
FRANCE			
24	Beaujolais, A. Lichine	6.25	3.75
40	Beaujolais Villages, Louis Jadot	7.75	4.25
46	Chateaneuf du Pape, Domaine de la Solitude	9.75	5.25
ITALY			
4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
45	Chianti Classico, Castello Di Gabbiano	6.00	
NEW YORK STATE			
35	Lake Country Red, Taylor	4.00	
37	Taylor Sangria	4.00	
SPAIN			
55	Sangria, Costa del Sol	3.50	

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FRANCE			
26	Rose d'Anjou, A. Lichine	6.00	3.75
29	Rose d'Anjou, S. Aubert (litre)	6.00	
NEW YORK STATE			
39	Lake Country Pink, Taylor	4.00	
PORTUGAL			
50	Lancer's Vin Rose	7.00	4.00
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HARRY ELLIS DICKSON Assistant Conductor
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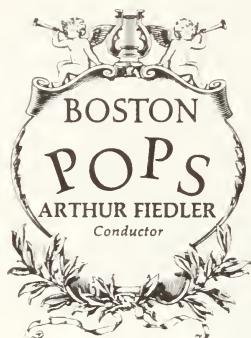
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Assistant Conductor

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Concertmaster
Max Hobart
Assistant Concertmaster
Marylou Speaker
Principal Second Violin
Cecylia Arzewski
Emanuel Boder
Harry Dickson
Gerald Elias
Sheila Fiekowsky
Gerald Gelbloom
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Joseph Hearne
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Peter Hadcock

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Felix Viscuglia

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Matthew Ruggiero
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Richard Plaster

Horns

Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
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Trumpets

Andre Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp

Ann Hobson

Organ

Berj Zamkochian

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Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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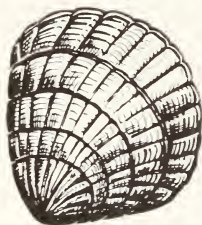


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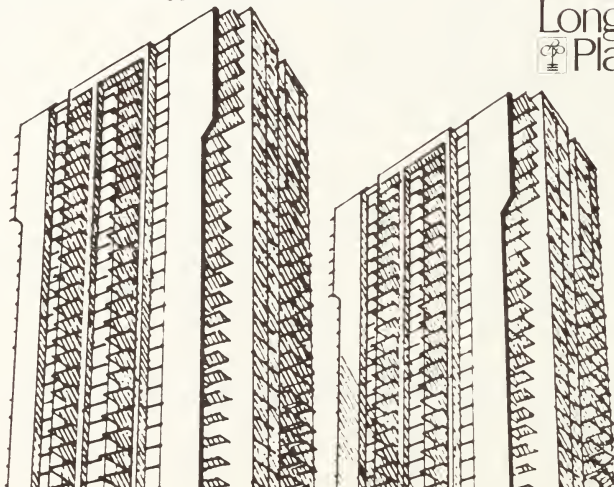
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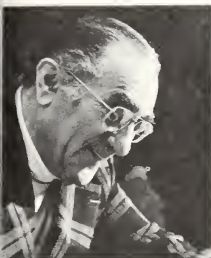
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

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FIRST AID FACILITIES for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance to the Hall. On-call physicians should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

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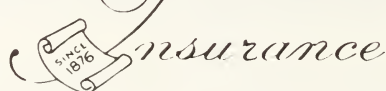
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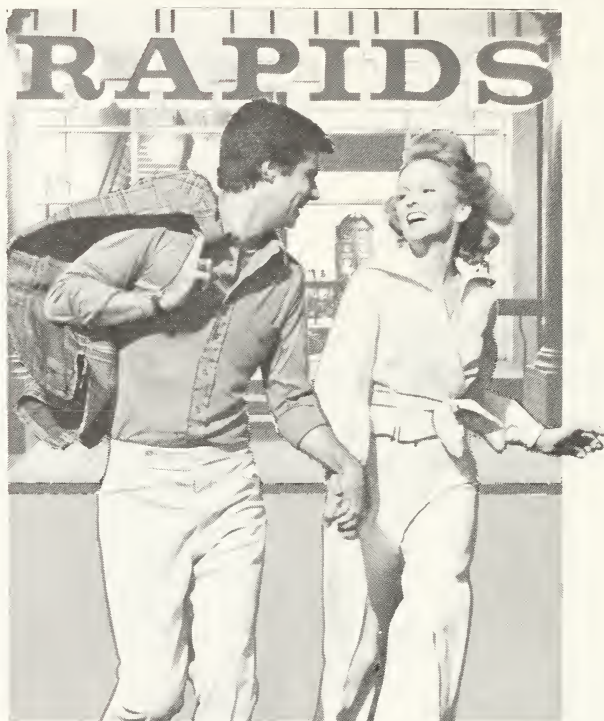


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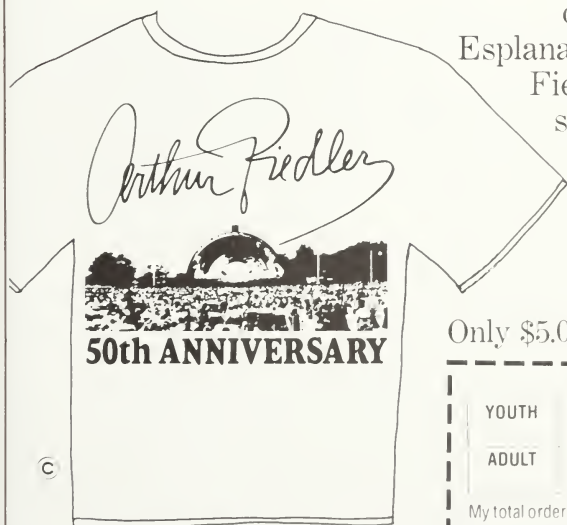
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Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

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Guest Artist

Ralph Votapek

Ralph Votapek was the winner of the first international Van Cliburn competition in 1962. Now a veteran of annual American tours, he divides his time between tours of North and South America, and East Lansing, Michigan where he resides and serves as artist-in-residence at Michigan State University. His appearances in the United States have included performances with the Boston Pops in Carnegie Hall, as well as frequent performances for PBS-TV.

In January 1975 Mr. Votapek was invited by the Russian government to tour the Soviet Union. He performed in major cities

both as an orchestral soloist and in recital, and established himself immediately as a favorite with audiences throughout the tour.

Born in Milwaukee in 1939, Mr. Votapek began his musical studies at the age of nine at the Wisconsin Conservatory in Milwaukee. He later studied for four years at Northwestern University and two years at the Juilliard School of Music. His principal teachers were Rosina Lhevinne and Robert Goldsand. His New York debut in Town Hall in 1959 came as a result of having won the Naumberg Award that same year.



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King's Dictionary of Boston, published in 1883, reported:
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And so Ober, with his plain interiors and fancy food, found himself in an alley fight with Locke, with his plain food and fancy interiors.



The Winner was Boston.

As history would have it, both men departed Winter Place and other places of this world having never consummated a marriage.

And it wasn't until 1901, that a Frenchman of considerable charm and estimable taste, broke down the small barrier (in actuality, a door) that separated both establishments.

And from that memorable year until his death in 1939, it was Emil Camus who gave Locke-Ober its distinctive character.

Today, under the direction of David H. Wells, Locke-Ober still offers (from their menu of elaborate resources), Frank Locke's Dover Sole and Louis Ober's Filet of Sole Bonne Femme.

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Locke-Ober

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday, 14 June 1978 at 8

NORMAN LEYDEN Conducting

CITY MISSIONARY SOCIETY NIGHT

<i>Les Toreadors</i> , from <i>Carmen</i>	Bizet
Toccata and Fugue in D minor	Bach-Leyden
<i>Voices of Spring</i> , Waltzes	Strauss
<i>The Piccolino</i>	Berlin-Leyden

INTERMISSION

Violin Concerto in E minor, Op. 64 Allegro molto appassionato Andante Allegro molto vivace FREDY OSTROVSKY, violin	Mendelssohn
--	-------------

INTERMISSION

<i>Music from the Movies</i> Theme from <i>Around the World in Eighty Days</i> Theme from <i>Moulin Rouge</i> Theme from <i>Romeo and Juliet</i> Theme from <i>Dr. Zhivago</i>	Young-Leyden Auric-Leyden Rota-Leyden Jarre-Leyden
<i>Moonlight Serenade</i>	Miller-Leyden
Rodgers and Hart for Strings <i>My Romance—You are Too Beautiful— This Can't Be Love</i>	arr. Leyden
<i>Duke Ellington Suite</i> <i>Mood Indigo—It Don't Mean a Thing— Don't Get Around Much Anymore—Solitude— Sophisticated Lady—Caravan</i>	arr. Leyden

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Guest Artists

Norman Leyden

Conductor, teacher arranger, composer and performer—Norman Leyden is equally at home with both classical and popular music. His career has included work with orchestra, musical stage, band, recording, and ballet, as well as radio and television. He is former musical director and arranger for such performers as Glenn Miller, Arthur Godfrey, Gordon MacRae, Mitch Miller, and RCA Records, as well as many other name artists.

After teaching for five years at Columbia University, where he received his doctorate in education, he accepted the interim conductorship of the Portland Junior Symphony Orchestra during the leave of absence of Jacob Avshalomov in 1968. He stayed in Portland to take a position with Portland State University where he also taught for five years.

Mr. Leyden continues his career as a Pops Conductor with the Oregon Symphony Orchestra in Portland, where since 1970–71, he has directed the Oregon Symphony Pops series. He also conducts a Pops series with the Seattle Symphony and makes regular guest conducting appearances with such orchestras as the San Francisco and Denver Symphonies, the Minnesota Orchestra, the Calgary Phil-



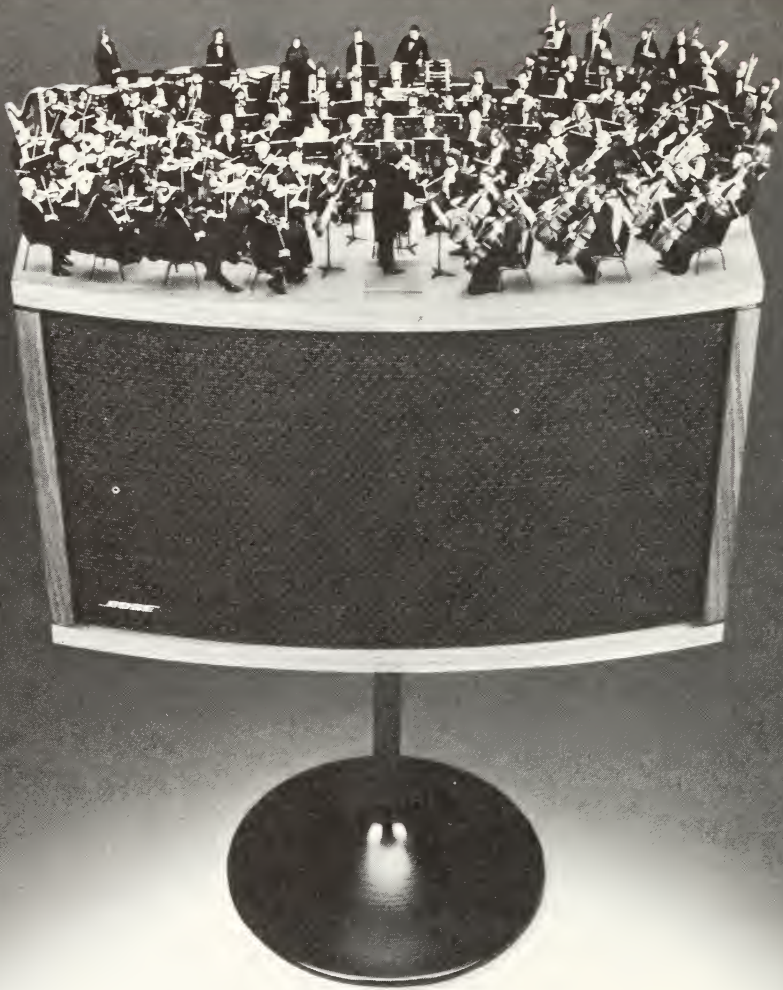
harmonic, and the Phoenix, and Spokane Symphonies.

Appointed the Associate Conductor of the Oregon Symphony Orchestra in 1974, Norman Leyden is active in the orchestra's classical, educational, and regional programs, in addition to his duties as Pops Conductor.

Fredy Ostrovsky

Fredy Ostrovsky was born in Sofia, Bulgaria, and graduated with highest honours from the Vienna State Academy of Music at the age of sixteen. He subsequently continued his studies with the eminent Professor Carl Flesch, who at that time was teaching in London. Following three years of service with the U.S. Army, he continued his concert career in this country and in 1952 joined the first violin section of the Boston Symphony. Three of his original compositions have been published and together with works by Stravinsky and Geminiani have been recorded by Classic Editions of New York. The violin used by Mr. Ostrovsky is a Giovanni Grancino and is considered one of the finest examples of this master's work.



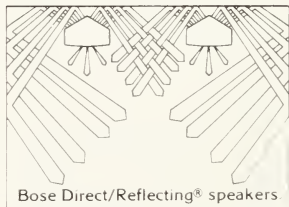


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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 15 June 1978 at 8

ARTHUR FIEDLER Conducting

NORTHEASTERN UNIVERSITY NIGHT

<i>Pomp and Circumstance</i> , March No. 1 in D major	Elgar
<i>Dream Pantomime</i> , from <i>Hansel and Gretel</i>	Humperdinck
<i>Pas De Six</i> Ballet, from <i>William Tell</i>	Rossini
Symphony No. 4 in F minor, Op. 36 Finale: <i>Allegro con fuoco</i>	Tchaikovsky
CONDUCTED BY: DAVID SONNENSCHNEIN	

INTERMISSION

Three Preludes	Gershwin
Piano Concerto No. 1 in E flat major RICHARD KOGAN, piano	Liszt

INTERMISSION

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And sing your praises strong.
Your sons, they gather far and near
And seek your blessing dear—
Fair memories we cherish now
And will forevermore.
Come, let us raise our voices strong,
Northeastern, we adore.*

Selections from <i>Of Thee I Sing</i>	Gershwin
<i>Three Pops Tunes</i> <i>Love Will Keep Us Together</i> <i>You Light Up My Life</i> <i>Staying Alive</i> and <i>How Deep Is Your Love</i> , from <i>Saturday Night Fever</i>	Sedaka Brooks Gibb
<i>Twelfth Street Rag</i>	Bowman
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Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday, 16 June 1978 at 8

NORMAN LEYDEN Conducting

<i>Les Toreadors</i> , from <i>Carmen</i>	Bizet
Toccata and Fugue in D minor	Bach-Leyden
<i>Pizzicato Polka</i>	Strauss
Piano Concerto in A minor, Op. 16 Allegro molto moderato	Grieg
BONNIE ANDERSON, piano	

INTERMISSION

Violin Concerto in E minor, Op. 64 Allegro molto appassionato Andante Allegro molto vivace	Mendelssohn
FREDY OSTROVSKY, violin	

INTERMISSION

<i>Music from the Movies</i> Theme from <i>Around the World in Eighty Days</i> Theme from <i>Moulin Rouge</i> Theme from <i>Romeo and Juliet</i> Theme from <i>Dr. Zhivago</i>	Young-Leyden Auric-Leyden Rota-Leyden Jarre-Leyden
<i>Moonlight Serenade</i>	Miller-Leyden
<i>The Piccolino</i>	Berlin-Leyden
<i>Duke Ellington Suite</i> <i>Mood Indigo</i> — <i>It Don't Mean a Thing</i> — <i>Don't Get Around Much Anymore</i> — <i>Solitude</i> — <i>Sophisticated Lady</i> — <i>Caravan</i>	arr. Leyden

Among those present: Neighborhood Club of Quincy; Norfolk Mental Health Association; Clark University Alumni Association; Kiwi Club; American Safe Deposit Association; Boston BPW Club; Eastern Gas and Fuel Associates; Foster Grant Company; Polaroid Peers Club; New England Conservatory Preparatory School; Fenway Civic Association; St. Luke's Hospital; Georgetown Council on the Arts

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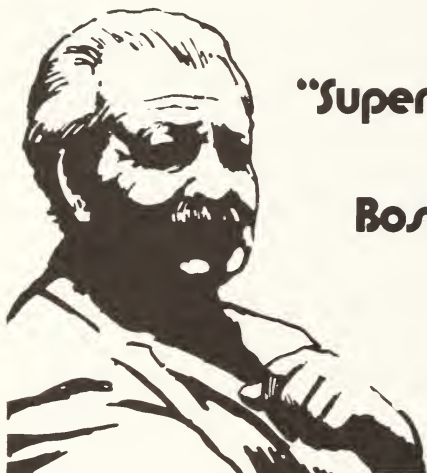
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Guest Artists

For the biographies of Norman Leyden and Fredy Ostrovsky please see page 23.

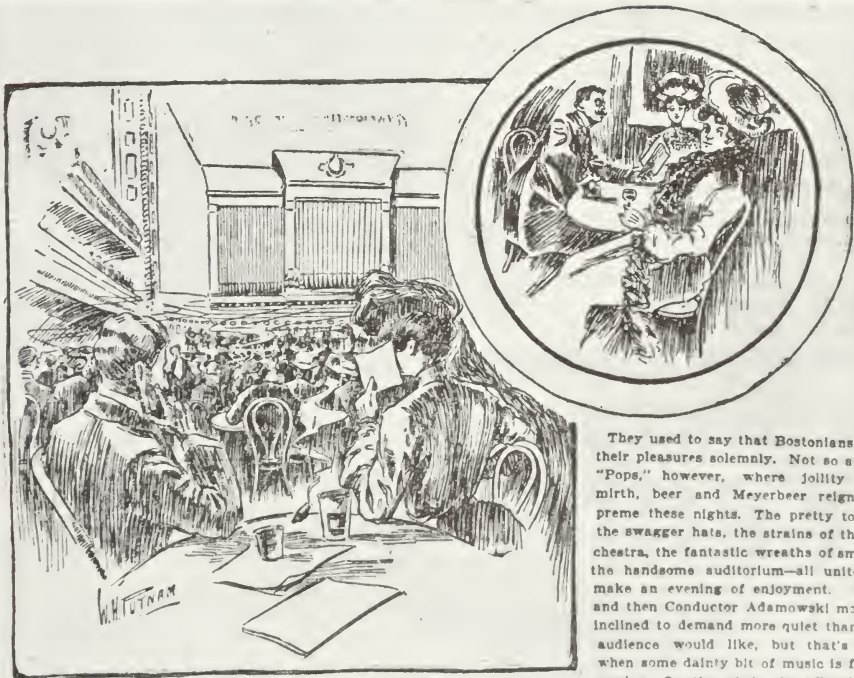
Bonnie Anderson

Pianist Bonnie Anderson is fourteen years old and a student of Wha Kyung Byun. She is the winner of the 1978 New England Conservatory Preparatory School concerto competition, and last year performed Mendelssohn's G minor Piano Concerto in Jordan Hall. A student at the Westford Academy, Bonnie was the recipient of a Certificate of High Honors by the National Guild of Piano Teachers as well as a scholarship for advanced piano studies at

the New England Conservatory.

Bonnie also studies flute and as a member of the Greater Boston Youth Symphony Orchestra performed at Boston University last year under the direction of Arthur Fiedler. Bonnie is also a member of the Northeast Junior District Orchestra, and the Massachusetts Youth Wind Ensemble.

Bonnie resides in Westford, Massachusetts with her parents, three brothers and two sisters.



Scene at the Symphony Hall "Pops."

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

—from the Boston Symphony Orchestra Archives

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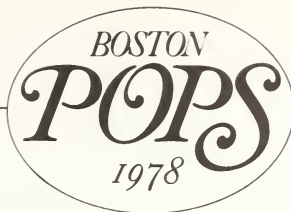
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 17 June 1978 at 8

HARRY ELLIS DICKSON Conducting

<i>Knightsbridge March</i>	Coates
Overture to <i>L'Italiana in Algeri</i>	Rossini
Waltzes from <i>The Count of Luxembourg</i>	Lehar
Roumanian Rhapsody No. 1 in A major, Op. 11	Enesco

INTERMISSION

Violin Concerto in E minor, Op. 64	Mendelssohn
Allegro molto appassionato	
Andante	
Allegro molto vivace	
ALEX SOBOLEVSKY, violin	

INTERMISSION

BROWN ALMA MATER

Selections from <i>No, No, Nanette</i>	Youmans
Introduction— <i>I Want To Be Happy</i> —	
<i>Too Many Rings Around Rosie</i> —	
<i>Tea for Two</i> — <i>Waiting for You</i> —	
<i>You Can Dance with Any Girl at All</i> —	
<i>No, No, Nanette</i>	
<i>You Light Up My Life</i>	Brooks
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

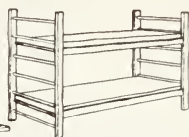
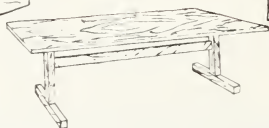
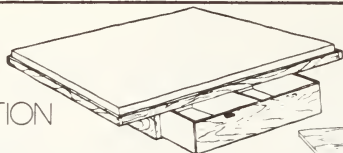
Among those present: CPA Wives Club; Horace Mann Laboratory School; Belmont Temple Beth El; Quincy Chapter Hadassah; Brown University Club; Cornell Club of Boston; Four Seasons Tour; Wesley Adult Fellowship; Gamma Phi Kappa; Sigma Epsilon Honor Society; Lincoln Council on the Arts; Leominster Education Association; West Metropolitan Dental Group; Temple Judea

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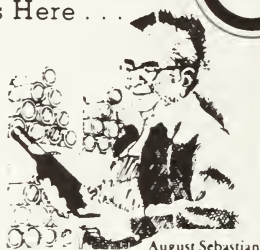


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Guest Artist

Alex Sobolevsky

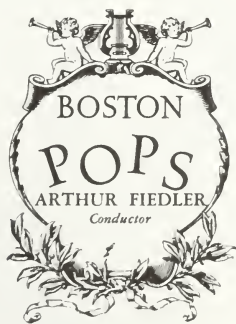
Fourteen-year-old Alex Sobolevsky has been playing the violin since the age of five. He began studying in Moscow with his father, Rafail Sobolevsky, and then continued his studies at the Moscow Conservatory Preparatory School for three and a half years. After moving to New York, he

resumed his studies with his father.

Alex performed his first recital at the age of nine at the Moscow Conservatory Concert Hall, and this season, he performed the first movement of the Mendelssohn Violin Concerto with the Syracuse Symphony.



—from the Boston Symphony Orchestra Archives



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**WE HAVE ENOUGH ELECTRICITY
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BUT HOW ABOUT THE MALLOYS' MALLOYS?**



THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday, 18 June 1978 at 7:30

ARTHUR FIEDLER Conducting

<i>Triumphal March, from Aida</i>	Verdi
Suite from <i>The Water Music</i> Allegro—Air—Allegro deciso	Handel-Harty
Air on the G-String	Bach
Capriccio Italien	Tchaikovsky

INTERMISSION

Violin Concerto No. 1 in G minor, Op. 26 Prelude: Allegro moderato Adagio Finale: Allegro energico GERALD ELIAS, violin	Bruch
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INTERMISSION

Selections from <i>The Man of La Mancha</i> <i>I, Don Quixote—Dulcinea—Aldonza— Golden Helmet of Mambrino— I'm Only Thinking of Him— Knight of the Woeful Countenance— To Each His Dulcinea—The Impossible Dream</i>	Leigh
<i>You Light Up My Life</i>	Brooks
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: Colby College Alumni Association; Boston University School of Medicine; The Recuperative Center; Temple Beth Shalom of Framingham; Friends of the Lemuel Shattuck Hospital; West Junior High School; Factory Mutual System Four Ten Club; Temple Beth Shalom of Needham; Alhambra-Leon Caravan No. 122; Norwood Junior High School South; Chelmsford Choral Society

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Guest Artist

Gerald Elias

Violinist Gerald Elias is a member of the Boston Symphony Orchestra. He joined the orchestra in 1975 at the age of twenty-two shortly after graduating from Yale University where he simultaneously received a BA from Yale College, and an MM from the Yale University School of Music. A native of Westbury, New York, he began his private studies at the age of eight with A. William Liva. He later studied with Ivan Galamian of the Juilliard School, and Joseph Silverstein, concertmaster of the Boston Symphony.

Mr. Elias has appeared regularly with the Long Island Youth Orchestra of which he is former concertmaster and concerto

competition winner. He has performed in Europe, Japan, Australia and New Zealand. In 1974, Elias won the Yale Philharmonic concerto competition, and in 1973, as a Fellow of the Berkshire Music Center at Tanglewood, was honored with an award for outstanding musician. He has worked with the Guarneri String Quartet at Norfolk, Connecticut, has performed in chamber music festivals at Sarasota, Florida, and in Tanglewood, as well as appearing in recital in Phio, Texas, and through New York and New England. He is currently the violinist of the faculty piano trio of the Phillips Academy, in Andover, Massachusetts.



—from the Boston Symphony
Orchestra Archives

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SERIES A—October 28, January 20, March 10

SERIES B—November 4, February 10, March 17

Fridays at 10:15 am: November 3, February 9,
March 9

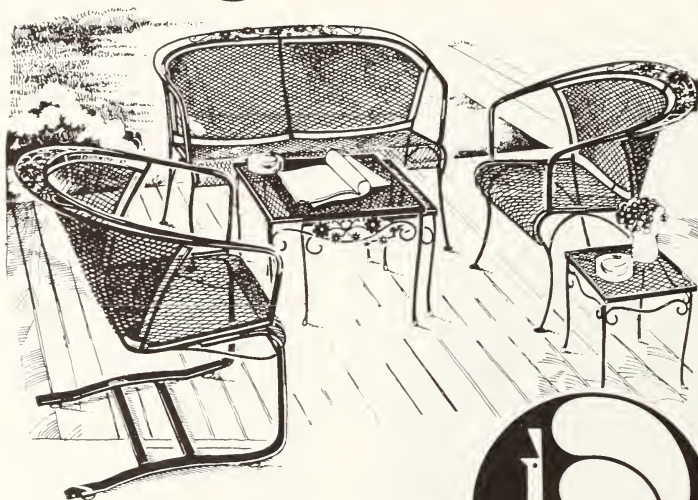
Mondays at 10:15 am: October 30, February 5,
March 12

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- # 54 COSTA DO SOL ROSE
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- # 55 SANGRIA DEL SOL
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Coming Attractions

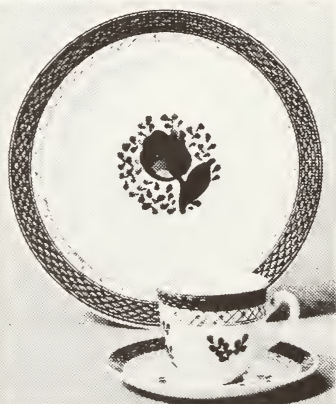
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Breast of Turkey	2.25	Bread	1.25

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Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts	.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

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Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

Hood's Country Club Ice Cream

Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

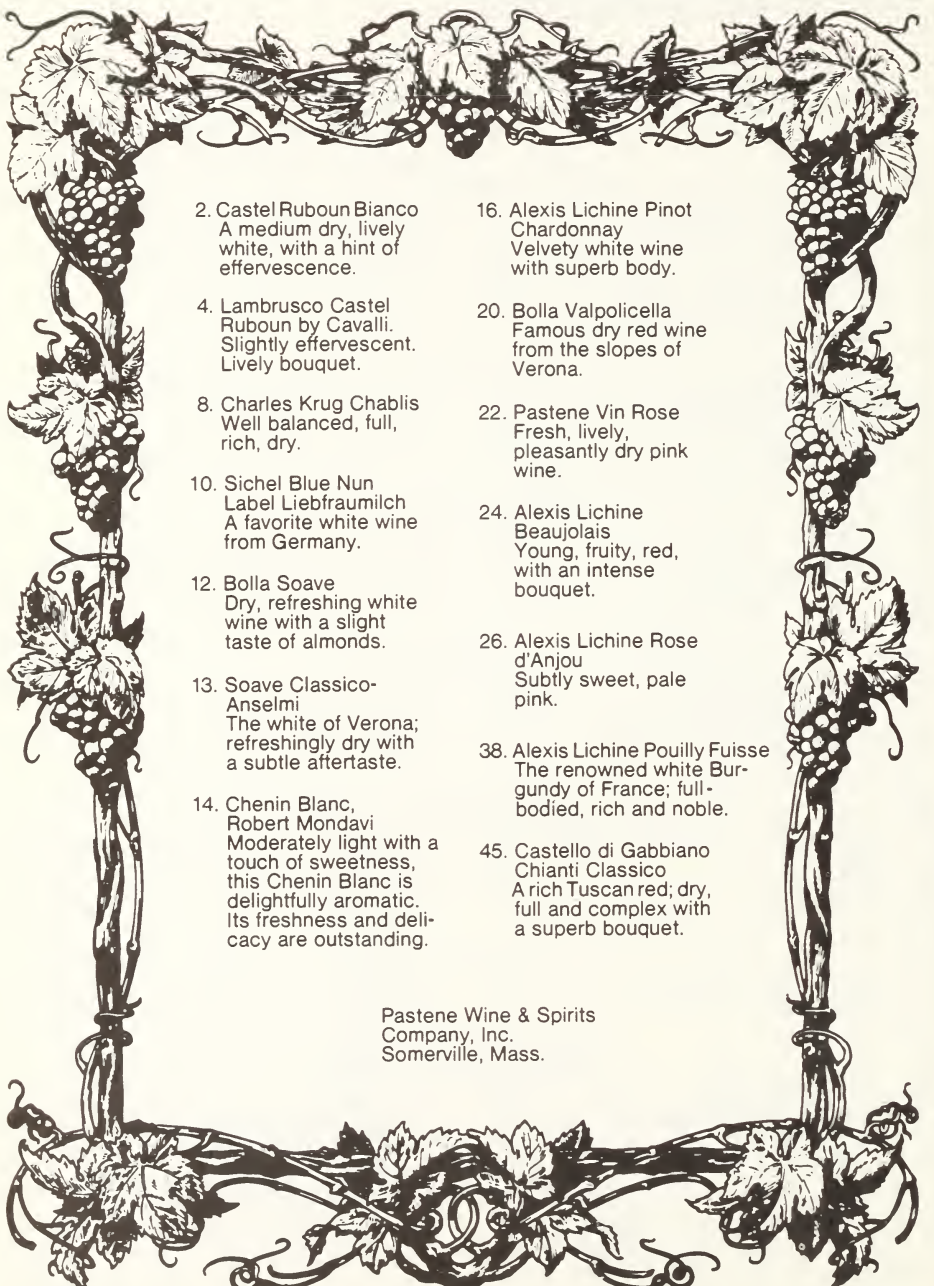
Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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 8. Charles Krug Chablis
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 10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany.
 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.
 13. Soave Classico-Anselmi
The white of Verona; refreshingly dry with a subtle aftertaste.
 14. Chenin Blanc, Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.
 16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.
 20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.
 22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.
 24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet.
 26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.
 38. Alexis Lichine Pouilly Fuisse
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 45. Castello di Gabbiano Chianti Classico
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POPS Wine List

CHAMPAGNE AND SPARKLING WINES

No.		Bot.	½ Bot.	No.		Bot.	½ Bot.
CALIFORNIA				PORTUGAL			
3	Le Domaine Cold Duck, Almaden	6.50		34	Lancer's Vinho Branco	7.00	4.00
FRANCE				RED WINES			
28	Le Duc Brut, Blanc de Blanc	9.50		CALIFORNIA			
30	Taittinger, Brut La Francaise	21.00	11.00	42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
51	Francois Monopole, Blanc de Blanc	9.00		FRANCE			
ITALY				24	Beaujolais, A. Lichine	6.25	3.75
6	Gancia Asti Spumante	9.50		40	Beaujolais Villages, Louis Jadot	7.75	4.25
NEW YORK STATE				46	Chateaufeuf du Pape, Domaine de la Solitude	9.75	5.25
5	Great Western Extra Dry	9.00	5.00	ITALY			
7	Great Western Sparkling Burgundy	9.00	5.00	4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
17	Champagne Cocktail for Two	3.00		20	Valpolicella, Bolla	6.50	3.75
31	Taylor Brut	9.00		45	Chianti Classico, Castello Di Gabbiano	6.00	

WHITE WINES

CALIFORNIA				NEW YORK STATE			
8	Chablis, Charles Krug	5.00	3.00	35	Lake Country Red, Taylor	4.00	
11	Chablis, Sebastiani Vineyards	5.00		37	Taylor Sangria	4.00	
14	Chenin Blanc, R. Mondavi	7.00		SPAIN			
15	Johannisberg Riesling, Sebastiani Vineyards	6.25		55	Sangria, Costa del Sol	3.50	
FRANCE				ROSE WINES			
16	Pinot Chardonnay, A. Lichine	6.00		CALIFORNIA			
21	Vouvray, St. Michel	5.00	3.00	22	Pastene Vin Rose	4.00	2.50
25	Blanc d'Anjou, S. Aubert (litre)	6.00		FRANCE			
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75	26	Rose d'Anjou, A. Lichine	6.00	3.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00	29	Rose d'Anjou, S. Aubert (litre)	6.00	
ITALY				NEW YORK STATE			
2	Bianco, Cavalli Castel Ruboun	4.50		39	Lake Country Pink, Taylor	4.00	
9	Scampi Soave (litre)	5.00		PORTUGAL			
12	Soave, Bolla	6.50	3.75	50	Lancer's Vin Rose	7.00	4.00
13	Soave, Classico Anselmi	5.00		54	Costa Do Sol	5.50	3.00
GERMANY				SHERRY			
10	Blue Nun, Sichel	6.75	4.00	NEW YORK STATE			
18	Bernkastel Riesling, The Bishop of Riesling	5.75		41	Taylor Cream Sherry	4.00	
19	Langenbach Liebraumilch (litre)	6.25		SPAIN			
23	Langenbach Moselblumchen (litre)	6.25		27	Duff Gordon Amontillado (Club Dry)	8.00	Glass 1.00
53	Liebraumilch, Karl Von Stetten (litre)	4.50		WINE PUNCH			
NEW YORK STATE							
32	Taylor Chablis	4.00				Pitcher	Glass
33	Lake Country White, Taylor	4.00		Claret Punch		3.25	1.00
				Sauterne Punch		3.25	1.00
				Claret Lemonade		3.25	1.00

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NINETY-THIRD SEASON 1978

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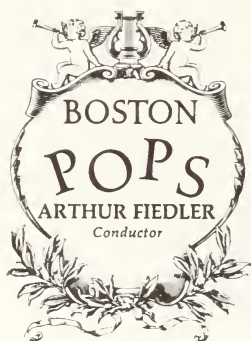
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Concertmaster
Max Hobart
Assistant Concertmaster
Marylou Speaker
Principal Second Violin
Cecylia Arzewski
Emanuel Boder
Harry Dickson
Gerald Elias
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Tuba

Chester Schmitz

Timpani

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Thomas Gauger
Frank Epstein
Fred Buda

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Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp

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Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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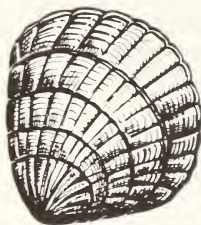


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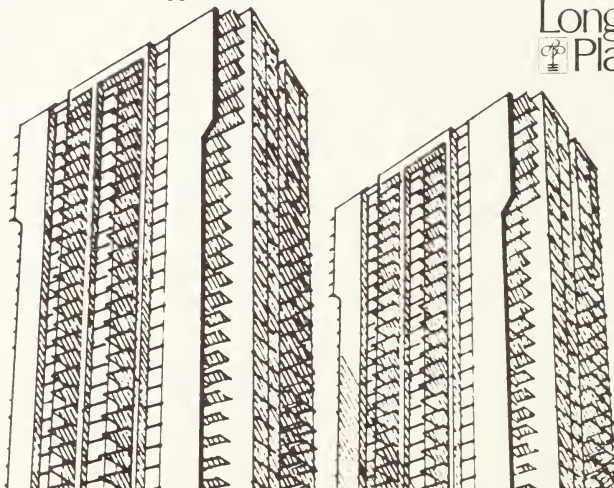
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

Cover Design: Susan Garry

Set Design: Clint Heitman



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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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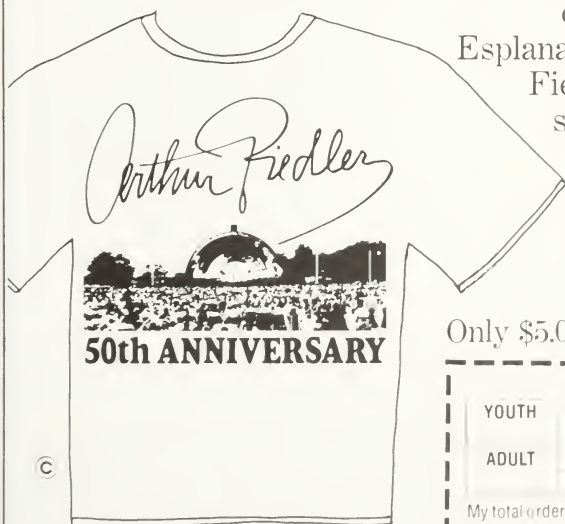
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HOW TO GET POPS TICKETS

The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

Ticket prices are as follows:

Table seats on the floor \$10, \$8.50

1st Balcony \$7.50, \$6.50

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A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:

Monday

17 April

24 April

1 May

8 May

15 May

22 May

29 May

5 June

12 June

2 May

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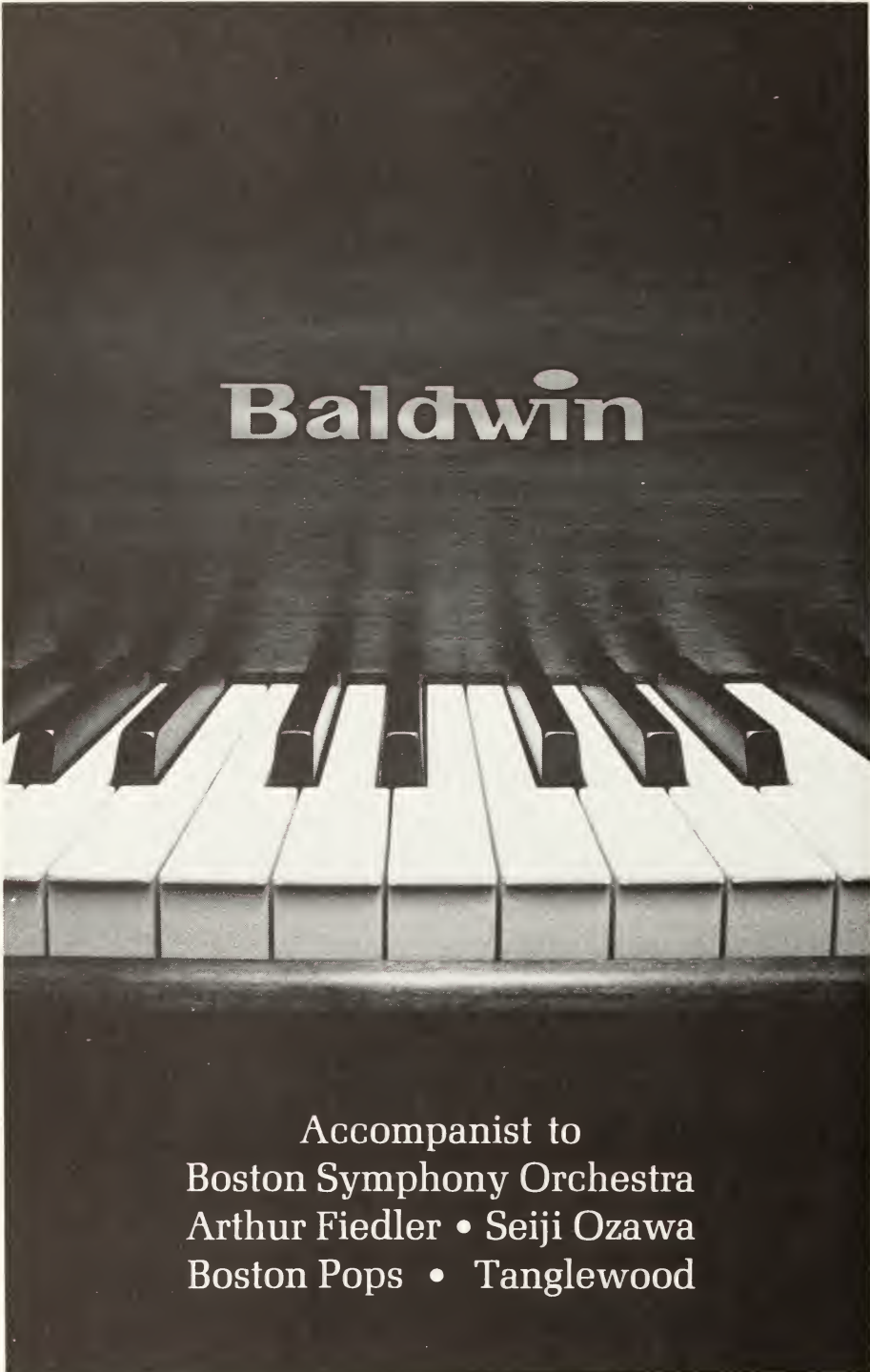
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THE BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Tuesday, 20 June 1978 at 8

HARRY ELLIS DICKSON Conducting

Introduction to Act III, from <i>Lohengrin</i>	Wagner
Overture to <i>Orpheus in Hades</i>	Offenbach
Adagio in G minor for Organ and Strings BERJ ZAMKOCHIAN, organ	Albinoni
Polovetzian Dances, from <i>Prince Igor</i> JEROME COHEN, conducting	Borodin

INTERMISSION

Concerto in F for Piano and Orchestra Allegro Adagio; Andante con moto Allegro agitato HARRIET SHIRVAN, piano	Gershwin
---	----------

INTERMISSION

Selections from <i>Girl Crazy</i> <i>I Got Rhythm—Embraceable You—</i> <i>Bidin' My Time—But Not For Me</i>	Gershwin-Anderson
Theme and Dance, from <i>Star Wars</i>	Williams
<i>Boogie Woogie Bugle Boy</i>	Raye-Prince

Among those present: Cape Cod Conservatory; The Yale Club of Boston; Haemonetics Research; Time-Life Incorporated; Liberty Mutual Insurance Company; Boston Aid to the Blind; Millis Couples Club; St. Peter's Parish; Nazareth Child Care Center; Burdett School; St. James Women's Guild

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Guest Artists

Jerome D. Cohen

Jerome D. Cohen has been Music Director and Conductor of the Cape Cod Symphony Orchestra since 1970. A native of Spokane, Washington, Mr. Cohen began his music studies at the age of nine. He joined the Portland (Oregon) Junior Symphony at the age of twelve becoming its youngest player, and made his conducting debut at age 17. Two years later he moved to Boston where he attended the New England Conservatory, receiving two degrees from that school. He has studied conducting with Richard Burgin, Eleazar de Carvalho, Richard Lert and Pierre Monteux. Earlier this month the Cape Cod Symphony received a national award from ASCAP for adventurous programming, the second time the orchestra has received such an award.

Since 1966, Mr. Cohen has served as score reader for the televised concerts of the Boston Symphony and has helped produce televised concerts for the United Nations and the New York Philharmonic, including the CBS Young People's Concerts and the Emmy Award winning *Leon-*



ard Bernstein and the New York Philharmonic. Tonight's performance will be his seventh appearance with the Boston Pops.

Harriet Shirvan



Harriet Shirvan is a native New Yorker. Acclaimed as a seven year old prodigy, she played her first public concert over NBC radio, which was broadcast coast to coast. At the age of ten, Ms. Shirvan began her studies with Isabelle Vengerova, and continued under her guidance when she entered Philadelphia's Curtis Institute, without an audition, a distinction reserved

for few. Harriet Shirvan made her debut with the New York Philharmonic and has since appeared throughout the United States and Europe in concert and as soloist with numerous major orchestras. She has been the recipient of many musical awards and prizes, including the prestigious Kosciuszko Chopin Foundation Prize. Ms. Shirvan is also pianist of the Musical Arts Trio. Since moving to the Boston area, she has appeared with the Boston Pops and has been heard frequently in concert with Joseph Silverstein, Concertmaster of the Boston Symphony, and Burton Fine, Principal Violist. Ms. Shirvan has also been teaching privately, conducting Master Classes, and lecturing at universities. Due for release in September are the Grieg Sonatas for Violin and Piano, recorded by Harriet Shirvan and Joseph Silverstein for Sound Environment Records. Ms. Shirvan is an Associate Professor of piano, affiliate and Director of the piano program at Clark University.

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And it wasn't until 1901, that a Frenchman of considerable charm and estimable taste, broke down the small barrier (in actuality, a door) that separated both establishments.

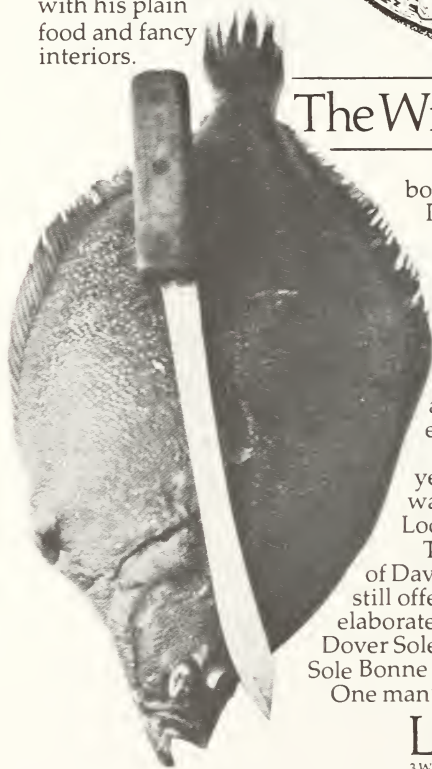
And from that memorable year until his death in 1939, it was Emil Camus who gave Locke-Ober its distinctive character.

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday, 21 June 1978 at 8

ARTHUR FIEDLER Conducting

NAVY NIGHT

<i>Old Ironsides March</i>	Middendorf II
Overture to <i>The Flying Dutchman</i>	Wagner
Pas De Six Ballet, from <i>William Tell</i>	Rossini
Suite from <i>Gaite Parisienne</i>	Offenbach
Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	

INTERMISSION

COMMANDER NED E. MUFFLEY Conducting

<i>Marche Slave</i>	Tchaikovsky
Piano Concerto No. 2 in C minor, Op. 18 Allegro scherzando	Rachmaninoff
CHIEF MUSICIAN RONALD M. CHILES, piano	
Farandole, from <i>L'Arlesienne</i> , Suite No. 2	Bizet
<i>Servicemen on Parade</i>	arr. Hayman

INTERMISSION

Selections from <i>Show Boat</i> Introduction— <i>Make Believe</i> — <i>Why Do I Love You</i> — <i>Can't Help Lovin' Dat Man</i> — <i>You Are Love</i> — <i>Bill</i> — <i>Ol' Man River</i>	Kern
<i>Staying Alive</i> and <i>How Deep Is Your Love</i> , from <i>Saturday Night Fever</i>	Gibb
<i>The Stars and Stripes Forever</i> , March	Sousa
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Guest Artists

Commander Ned Muffley



Commander Ned Muffley, Officer in Charge, and Leader of the United States Navy Band, is the fifth leader in the band's fifty three year history. He assumed command of the band in 1973, following eight months as leader of the United States Naval Academy Band at Annapolis, and he was promoted to the rank of Commander in 1976, by special Presidential appointment.

Commander Muffley is trained in instrumental music, teaching, and band administration, as well as conducting. He began conducting as a high school student as President and Student Director of the

Allentown (Pennsylvania) Central High School Band.

After graduation from high school, Muffley worked with a dance band throughout New York State before enlisting in the Navy in 1949. Upon completion of the Basic Course at the Navy School of Music, he served tours of duty as a trumpet instrumentalist in Kodiak, Alaska, and in Jacksonville, Florida. He was later selected for the Advanced Course of Instruction at the School of Music from which he graduated first in his class and was retained on the faculty as a rehearsal conductor.

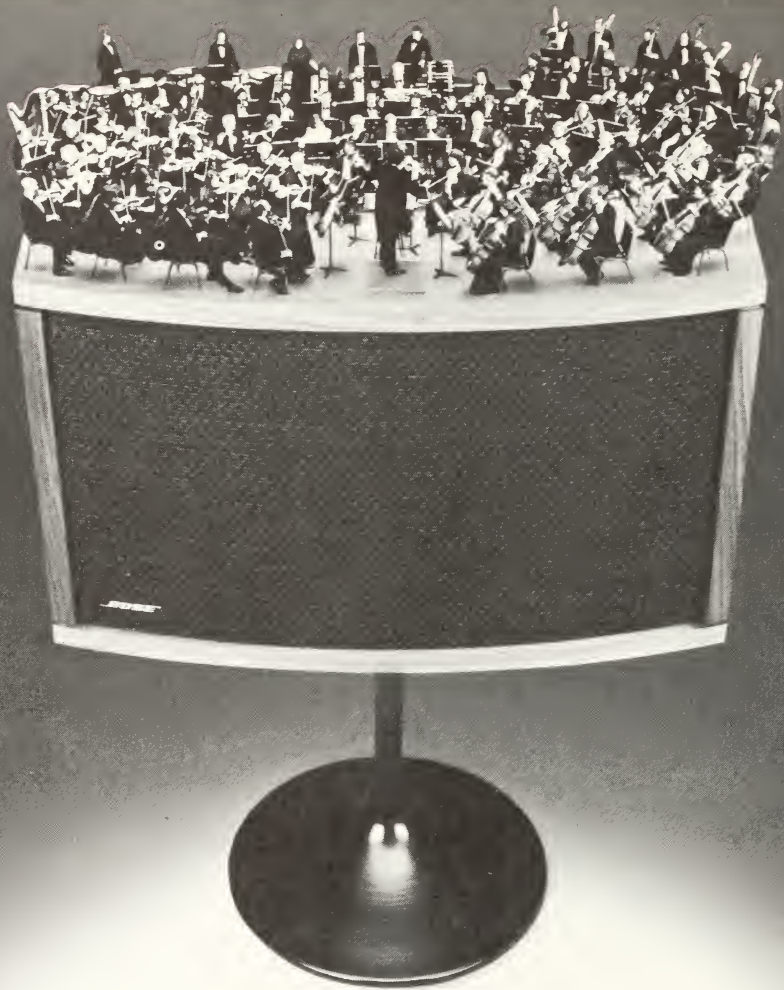
In 1957, Muffley was assigned as leader of the seventeen piece Seventh Fleet Band in the Far East, and a year later was again assigned to the School of Music as an instructor of the Advanced Course.

Muffley became Leader, Boston Naval Base Band in 1965, and was later assigned as Assistant Leader of the U.S. Navy Band in Washington. He became the Assistant Head, Music Branch of the Bureau of Naval Personnel in 1970, and later became the Head of the branch. In March 1972, he assumed command of the Naval Academy Band.

Muffley first conducted the Boston Pops in 1973, and was the first Navy Band Leader ever to conduct a major symphony orchestra. He has since returned for annual appearances with the Pops, and in October 1975 was guest conductor of the Gulf Coast Symphony in Tampa, Florida.

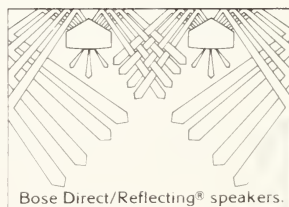
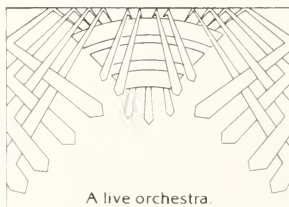
Commander Muffley received the Navy League of the United States, and the Scroll of Honor, recognizing his continuous outstanding service to the U.S. Navy, and the Navy League.

For Ronald M. Chiles' biography please see page 31.



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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 22 June 1978 at 8

MICHEL SASSON Conducting

<i>Entrance of the Gladiators</i>	Fucik
Rose Adagio, from the Ballet <i>Sleeping Beauty</i>	Tchaikovsky
From the Ballet <i>Graduation Ball</i>	Strauss-Dorati
Waltzes, Moto Perpetuo—Grand Galop	

INTERMISSION

Concerto for Piccolo in C major, No. 11, Op. 44	Vivaldi
Allegro	
Largo	
Allegro moderato	
LOIS SCHAEFER, piccolo	
Grand Duo Concertante for Violin and Double Bass	Bottesini
MARYLOU SPEAKER, violin	
LAWRENCE WOLFE, bass	

INTERMISSION

<i>The Pops Goes Out of This World</i>	
with the ARP Synthesizer	
Theme, from 2001	R. Strauss
<i>The Conversation</i> , from <i>Close Encounters of the Third Kind</i>	Williams
Theme and Cantina Band, from <i>Star Wars</i>	Williams
SOLOISTS: THOMAS D. PIGGOTT, ARP Synthesizer; LARRY MANZI, Percussion; STEVE RUGGERE, Guitar Synthesizer; PHILLIP DUDDS, Courtesy of ARP Instruments, CHESTER SCHMITZ, Tuba	
<i>Beatle Mania '78</i>	
<i>I Want to Hold Your Hand</i>	Lennon-McCartney
<i>Hey, Jude</i>	Lennon-McCartney
<i>Eleanor Rigby</i>	Lennon-McCartney

Among those present: Train Collectors Association; Friends of Pat McCarthy; Ours After Hours-N.E. Rehabilitation Hospital; Friends of the Library of Medfield; Brotherhood of Temple Beth Shalom; Northeastern University Class of 1928; Randolph-Macon Womens College

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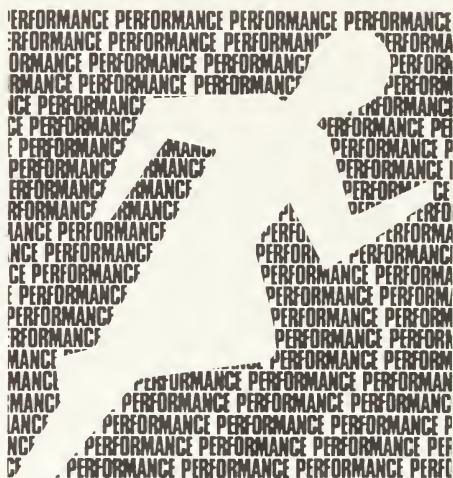
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Guest Artists

For Michel Sasson's biography please see page 35.

For Lawrence Wolfe's biography please see page 39.

Lois Schaefer

Lois Schaefer joined the Boston Symphony Orchestra in 1965. She studied at the New England Conservatory with Georges Laurent, who was for many years principal flute of the Boston Symphony. Before returning to Boston, she was assistant first flute in the Chicago Symphony and first flute of the New York City Opera Company. She has played in the RCA Victor Orchestra, orchestras of major broadcasting companies in the United States, and has been soloist with the Boston Pops, Chicago and Springfield Symphonies. Miss Schaefer is a member of the New England Harp Trio with BSO members Carol Procter and Ann Hobson.



Marylou Speaker



Ms. Speaker studied violin in Oregon with Raphael Spiro, and at the New England Conservatory with Joseph Silverstein. She received the Bachelor of Music degree from the Conservatory in 1967. After three years of varied free-lance work in Boston and Los Angeles, she joined the Boston Symphony Orchestra where she is currently the Principal Second Violin. She has given two Carnegie Recital Hall concerts in New York, and played the Wieniawski International Violin Competition in Poznan, Poland. She has taught on the faculties of Brandeis University, Boston University, Brooklyn College, University of California, Santa Barbara, New England Conservatory Preparatory Department, Brown University, and the All-Newton Music School.



Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse – e.g., Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial-Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming “over 20 billion served”; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it – either by name, or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it “salad.”)

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday, 23 June 1978 at 8

INTERNATIONAL MUSIC FELLOWSHIP OF ROTARIANS

ARTHUR FIEDLER Conducting

<i>The Thunderer</i> , March	Sousa
Overture to <i>The Merry Wives of Windsor</i>	Nicolai
<i>Londonderry Air</i> , Irish Tune from County Derry	Grainger
Waltzes from <i>Der Rosenkavalier</i>	R. Strauss

INTERMISSION

Piano Concerto No. 1 in B flat minor, Op. 23	Tchaikovsky
Allegro non troppo e molto maestoso	
Andante semplice	
Allegro con fuoco	
ROBERT DE GAETANO, piano	

During the Second Intermission Mr. W. Jack Davis, President of Rotary International, will make a few remarks

INTERMISSION

Stephen Foster Medley	arr. Knight
Overture— <i>Ring de Banjo</i> —	
<i>Jeanie with the Light Brown Hair</i> —	
<i>Old Folks at Home</i> — <i>My Old Kentucky Home</i> —	
<i>Camptown Races</i> — <i>Beautiful Dreamer</i> —	
<i>Oh! Susanna</i> — <i>Massa's in de Cold Cold Ground</i>	
<i>I Write the Songs</i>	Johnston
<i>America Sings</i>	arr. Bodge
<i>A Hot Time in the Old Town Tonight</i> —	
<i>I've Been Working on the Railroad</i> —	
<i>Down by the Old Mill Stream</i> —	
<i>In the Good Old Summer Time</i> —	
<i>When Irish Eyes are Smiling</i> —	
<i>God Bless America</i>	

Among those present: Glastonbury Abbey

London, Polydor, and RCA Records

Baldwin Piano



Before or after the 'POPS'...

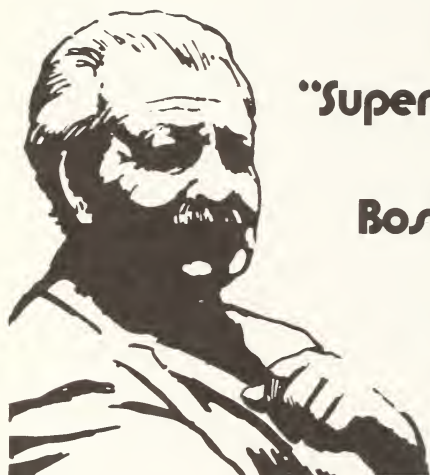
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Guest Artists

Robert De Gaetano

Pianist Robert De Gaetano graduated from the Juilliard School in New York. He was the first musician to win the Rotary International Scholarship, which enabled him to study in France with Alexis Weissenberg. Following the recommendations of Russian artists Sviatoslav Richter and David Oistrakh, Mr. De Gaetano appeared in perform-

ances throughout the United States and Canada. He has performed with the Pittsburgh, Indianapolis, Dallas, San Diego and San Antonio symphonies, and other major orchestras. Mr. De Gaetano has also appeared at the Corfu Festival in Greece, and has made a special hour-long television taping for national viewing.

Ronald M. Chiles



A native of Osceola, Arkansas, Chief Musician Ronald M. Chiles was assigned to the United States Navy Band, Washington, D.C., in November 1976.

He is a graduate of the University of Arkansas, where he studied piano with William Gant and as a junior, won the Francis Tovey Award, given each year to the most outstanding junior or senior pianist. He was also the President of the Phi Mu Alpha Sinfonia chapter.

Chief Chiles joined the Navy in June 1969. After completion of basic military training at Great Lakes, Illinois, he was accelerated through the Musician Basic Course to become the Armed Forces School of Music piano instructor. In this capacity, he was responsible for teaching all Army, Navy and Marine Corps piano students. He was also piano class instructor for all advanced courses.

Chiles was appointed Head of the Rhythm/Vocal Department in July of 1975 and was promoted to his present rate of Chief Petty Officer Musician in September 1975.

Chief Chiles has performed in concert with the University of Arkansas/Fayetteville Symphony Orchestra, the Virginia Technical Intercollegiate Band, the School of Music Symphony Band, and the U.S. Naval Academy Band in Annapolis, Maryland. He has performed with such jazz instrumentalists as Urbie Green, Warren Covington, Roy Burns and Charlie Ventura.



—from the Boston Symphony Orchestra Archives

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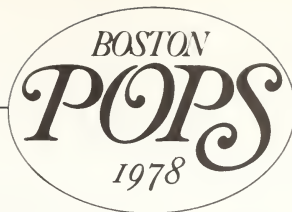
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 24 June 1978 at 8

MICHEL SASSON Conducting

BENTLEY COLLEGE ALUMNI ASSOCIATION
NIGHT

Entrance of the Gladiators

Fucik

From the Ballet *Sleeping Beauty*

Tchaikovsky

Waltz—Rose Adagio—

**Dance of the Evil Fairy Carabosse*

and the *Lilac Fairy*—Mazurka—

Wedding Processional

INTERMISSION

Concerto for Two Pianos in D minor

Poulenc

Allegro ma non troppo

Larghetto

Finale: Allegro molto

YVETTE AND JOSETTE ROMAN, pianos

Farandole, from *L'Arlesienne*, Suite No. 2

Bizet

INTERMISSION

The Pops Goes Out of This World

with the ARP Synthesizer

Theme, from *2001*

R. Strauss

The Conversation, from *Close Encounters of the Third Kind*

Williams

Theme and Cantina Band, from *Star Wars*

Williams

SOLOISTS: THOMAS D. PIGGOTT, ARP Synthesizer; LARRY MANZI, Percussion; STEVE RUGGERE, Guitar Synthesizer; PHILLIP DUDDS, Courtesy of ARP Instruments, CHESTER SCHMITZ, Tuba

Beatle Mania '78

I Want to Hold Your Hand

Lennon-McCartney

Hey, Jude

Lennon-McCartney

Eleanor Rigby

Lennon-McCartney

**The evil fairy does a gloating, revengeful dance after Aurora (Sleeping Beauty) has pricked her finger. The good lilac fairy enters and puts the Kingdom to sleep for 100 years.*

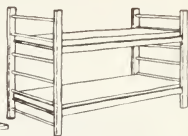
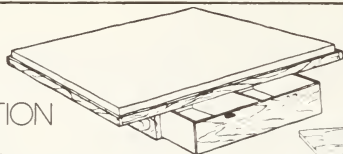
Among those present: American Association of Nephrology Nurses and Technicians; Carlisle Congregational Church; King Solomon's Lodge; Winchendon Middle School; Hisanhern Club; First Baptist Church of Nashua, NH; King's Travel Service

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Guest Artists

Michel Sasson

Violinist, Michel Sasson is a member of the Boston Symphony. This is his sixth season as Music Director of the Boston Ballet Orchestra, and he has guided the Ballet Orchestra through works as diverse as *Carmina Burana*, *The Sleeping Beauty*, *Stars and Stripes*, and *Fall River Legend*.

Among his numerous credits, Mr. Sasson has been principal guest conductor of the American Ballet Theater, founder and conductor of the Newton Symphony Orchestra, and conductor of the Brockton Symphony.

Born of French parents in Egypt, he was a child prodigy, performing Mendelssohn's Violin Concerto with the Cairo Symphony at the age of eight. He studied at the Paris Conservatoire National where a unanimous jury, including Henryk Szeryng, awarded him *Premier Prix* in violin as well as a *Premiere Medaille* in chamber music.

In 1958, Mr. Sasson came to Boston with a full scholarship to study at the New England Conservatory. He was concertmaster of the Conservatory Orchestra in 1958-59, and joined the Boston Symphony in the 1959-60 season.

Mr. Sasson has recorded four ballets by



Agnes de Mille for her Heritage Dance Theatre with the Royal Philharmonic Orchestra in London. He also made the World Premiere recording of Mozart's Trio Concertante for Violin, Viola Cello, and Orchestra with Joseph Silverstein, Burton Fine, and Jules Eskin of the Boston Symphony.

Mr. Sasson makes his home in Brookline.

Josette and Yvette Roman



Parisian-born duo pianists Josette and Yvette Roman graduated from the *Conservatoire National de Paris*, where each in turn won the *Premier Prix*. In the United States, the sisters were coached by pianist Constance Keene.

The Roman sisters have performed throughout Europe, Great Britain, and the United States in recital and as soloists with major orchestras. The pianists have appeared with conductor Pierre Monteux, the Warsaw Philharmonic, the French National Radio Orchestra, the Hamburg Philharmonic, and the B.B.C. Radio Orchestra.

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BUT HOW ABOUT THE MALLOYS' MALLOYS?**



THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday, 25 June 1978 at 7:30

ISRAEL HISTADRUT
NIGHT

- | | |
|--|-----------|
| <i>Coronation March, from The Prophet</i> | Meyerbeer |
| <i>Suite, from Carmen</i> | Bizet |
| <i>Prelude and Aragonaise—Intermezzo—
Seguidilla—The Dragoons of Alcala—
Les Toreadors</i> | |
| <i>Polovetsian Dances, from Prince Igor</i> | Borodin |

INTERMISSION

HATIKVAH
THE STAR-SPANGLED BANNER

- | | |
|-----------------------------------|-------------|
| <i>Kol Nidrei</i> | Bruch |
| MARTIN HOHERMAN, cello | |
| <i>1812, Ouverture Solennelle</i> | Tchaikovsky |

INTERMISSION

- | | |
|--|-------------------|
| <i>Selections from Girl Crazy</i> | Gershwin-Anderson |
| <i>I Got Rhythm—Embraceable You—
Bidin' My Time—But Not For Me</i> | |
| <i>Evergreen, from A Star Is Born</i> | Streisand |
| <i>Wedding Dance</i> | Press |

Among those present: Tiverton High School; St. Thomas Villanova Church

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Guest Artists

Martin Hoherman

Martin Hoherman started his musical training at the age of five. He later studied at the Warsaw Conservatory under cellist Eli Kochanski, and at the age of 12, gave his first concert as cello soloist with the Warsaw Philharmonic. Several years after, he became a member of the Warsaw Philharmonic, and of the Warsaw Radio Orchestra as principal cellist, conducting both orchestras as well.

In 1939, he joined the British Army, and soon became a member of the Army entertainment group which took him to Egypt, India, Ceylon, Burma, and England. At the end of the war, Mr. Hoherman gave recitals in London, and other British cities, and then returned to Ceylon for three years to become a controller of western music for the Colombo Broadcasting Company. While in Ceylon, he also taught several young and promising Ceylonese cellists for whom he arranged further studies in London.

Mr. Hoherman joined the Boston Symphony in 1953. He still enjoys composing, and has written several songs for children which have been performed by choirs that he trained for Radio Ceylon. He has also



written a sinfonieta which was played in London. He is the first cellist of the Boston Pops, as well as associate first cello of the Boston Symphony. In addition to teaching and playing the cello, Mr. Hoherman also plays the tenor saxophone, mandolin, celesta, clarinet, banjo, piano, accordion, and double bass.

Lawrence Wolfe

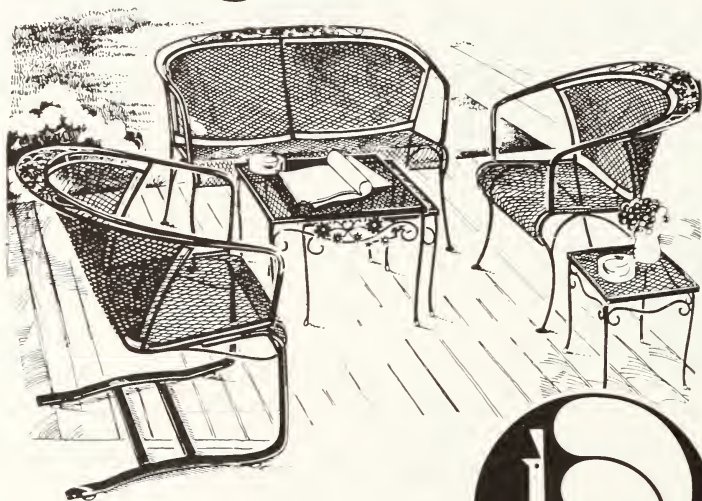
A native of Boston, Lawrence Wolfe attended Boston University and New England Conservatory of Music, graduating from the latter institution in 1970. While a student at Tanglewood in Lenox, Massachusetts he was the recipient of the Albert Spalding Prize for the most Promising and Outstanding Instrumentalist. His teachers were William Curtis, Leslie Martin and Gary Karr.

Solo appearances with orchestra have included the Boston Symphony Orchestra, Boston Pops Orchestra and the Boston Esplanade Orchestra as well as other orchestras in the Boston area. He has

performed solo recitals in Boston, Rochester, New York, and throughout New England. High Fidelity Musical America named him among their choice of young artists in 1977.

A member of the Boston Symphony Orchestra, Mr. Wolfe is a founding member of *Collage*, a contemporary music ensemble comprised primarily of BSO members, and the *Incredible String Quartet*, a double bass quartet which appeared nationwide on the *Today* show performing his arrangements. He is also a member of the faculties of Boston University and New England Conservatory of Music.

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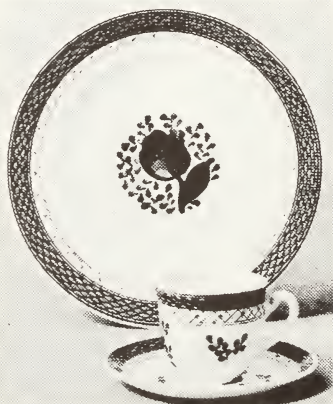
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Sandwiches served on rye or white bread.

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Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
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Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

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		Mixed Nuts (No peanuts)	1.10 & 1.60

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Pops Punch (Glass)	.60	Coca-Cola	.50
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Lemonade (Pitcher)	2.25	Tab	.50

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10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany.

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

13. Soave Classico-Anselmi
The white of Verona; refreshingly dry with a subtle aftertaste.

14. Chenin Blanc, Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.

45. Castello di Gabbiano Chianti Classico
A rich Tuscan red; dry, full and complex with a superb bouquet.

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POPS Wine List

CHAMPAGNE AND SPARKLING WINES

No.		Bot.	½ Bot.
CALIFORNIA			
3	Le Domaine Cold Duck, Almaden	6.50	
FRANCE			
28	Le Duc Brut, Blanc de Blanc	9.50	
30	Taittinger, Brut La Francaise	21.00	11.00
51	Francois Monopole, Blanc de Blanc	9.00	
ITALY			
6	Gancia Asti Spumante	9.50	
NEW YORK STATE			
5	Great Western Extra Dry	9.00	5.00
7	Great Western Sparkling Burgundy	9.00	5.00
17	Champagne Cocktail for Two	3.00	
31	Taylor Brut	9.00	

WHITE WINES

CALIFORNIA			
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	7.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	
FRANCE			
16	Pinot Chardonnay, A. Lichine	6.00	
21	Vouvray, St. Michel	5.00	3.00
25	Blanc d'Anjou, S. Aubert (litre)	6.00	
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00
ITALY			
2	Bianco, Cavalli Castel Ruboun	4.50	
9	Scampi Soave (litre)	5.00	
12	Soave, Bolla	6.50	3.75
13	Soave, Classico Anselmi	5.00	
GERMANY			
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
19	Langenbach Liebfraumilch (litre)	6.25	
23	Langenbach Moselblumchen (litre)	6.25	
53	Liebfraumilch, Karl Von Stetten (litre)	4.50	
NEW YORK STATE			
32	Taylor Chablis	4.00	
33	Lake Country White, Taylor	4.00	

No.		Bot.	½ Bot.
PORTUGAL			
34	Lancer's Vinho Branco	7.00	4.00

RED WINES

CALIFORNIA			
42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
FRANCE			
24	Beaujolais, A. Lichine	6.25	3.75
40	Beaujolais Villages, Louis Jadot	7.75	4.25
46	Chateauneuf du Pape, Domaine de la Solitude	9.75	5.25
ITALY			
4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
45	Chianti Classico, Castello Di Gabbiano	6.00	
NEW YORK STATE			
35	Lake Country Red, Taylor	4.00	
37	Taylor Sangria	4.00	
SPAIN			
55	Sangria, Costa del Sol	3.50	

ROSE WINES

CALIFORNIA			
22	Pastene Vin Rose	4.00	2.50
FRANCE			
26	Rose d'Anjou, A. Lichine	6.00	3.75
29	Rose d'Anjou, S. Aubert (litre)	6.00	
NEW YORK STATE			
39	Lake Country Pink, Taylor	4.00	
PORTUGAL			
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

NEW YORK STATE			
41	Taylor Cream Sherry	4.00	
SPAIN			
27	Duff Gordon Amontillado (Club Dry)	8.00	Glass 1.00

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.25	1.00
Sauterne Punch	3.25	1.00
Claret Lemonade	3.25	1.00

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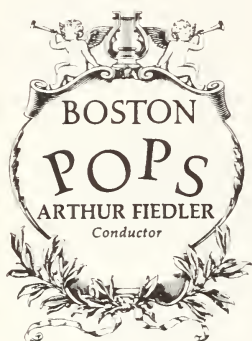
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Assistant Conductor

Violins

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Concertmaster
Julius Schulman
Assistant Concertmaster
Joseph McGauley
Maynard Goldman
Hyun-Woo Kim
Abraham Mishkind
Kenneth Stalberg
Nancy Meinhard
Kristina Nilsson
Susan Light
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Principal Second
Shirley Boyle
Kay Knudsen
Charlotte Marty
Gerald Mordis
Dianne Pettipaw
Judith Gerratt
Sandra Kott
Theodore Leutz
Robert Brunton
Anastasios Tsioulis
Joseph Scheer

THE BOSTON POPS ESPLANADE ORCHESTRA

Violas

Robert Karol
Endel Kalam
Barbara Kroll
Jean Haig
Eleftherios Eleftherakis
Mary Hadcock
Leonard Gibbs
John Englund

Cellos

David Fink
Miron Yampolsky
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Bruce Coppock
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Hoffman
Melvin Peabody
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Alan Williams

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
Jeanne Paella

Trumpets

Peter Chapman
James Simpson
Charles Lewis
Fred Orkiseski

Trombones

Nathaniel Gurin
William Gibson
LaMar Jones

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Richard Kashanski
John Grimes

Rhythm Section

Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp

Cynthia Price

Organ

Berj Zamkochian

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Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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Shell Earrings

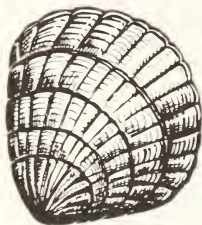
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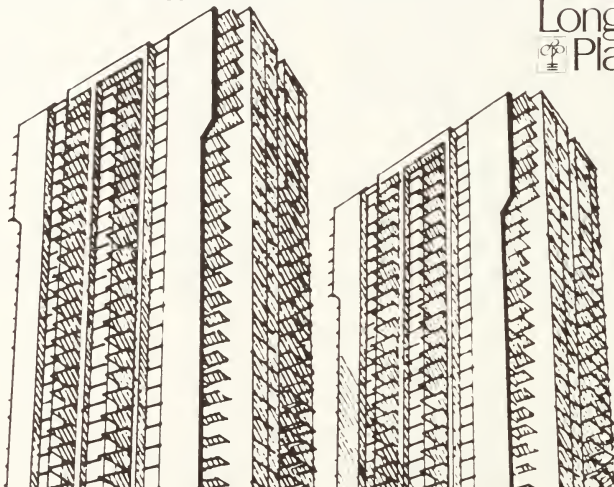
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

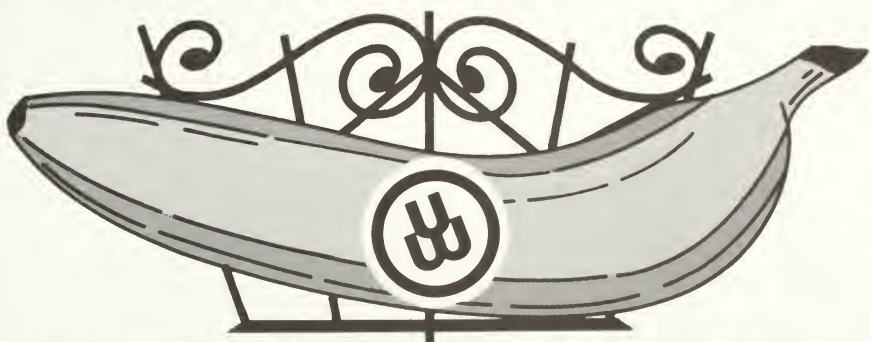
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

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MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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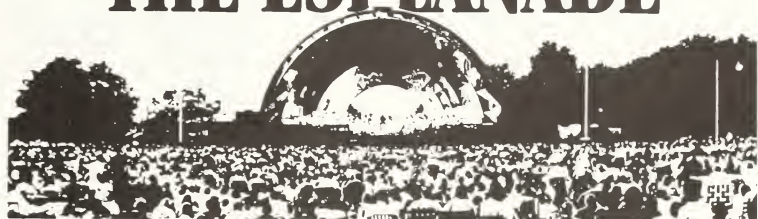
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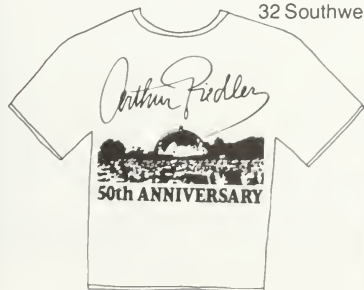
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The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

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A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:
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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Tuesday 27 June 1978 at 8

ARTHUR FIEDLER Conducting

MULTIPLE SCLEROSIS SOCIETY

<i>Wintergreen for President</i>	Gershwin-Anderson
<i>Overture to La Gazza Ladra</i>	Rossini
<i>Clair de lune</i>	Debussy
<i>Hungarian Rhapsody for Cello and Orchestra</i> MICHAEL ROMANUL, cello	Popper

INTERMISSION

<i>Young Person's Guide to the Orchestra</i> NORM NATHAN, narrator	Britten
<i>Capriccio Italien</i>	Tchaikovsky

INTERMISSION

<i>Selections from Gigi</i> <i>The Night They Invented Champagne—Gigi—</i> <i>Waltz at Maxim's—I'm Glad I'm Not Young Anymore—</i> <i>The Parisians—Say A Prayer For Me Tonight—</i> <i>Thank Heaven for Little Girls</i>	Loewe
<i>You Light Up My Life</i>	Brooks
<i>St. Louis Blues March</i>	Handy

Among those present: American Society for Testing and Materials; Lexington Council on Aging; Lynnfield Night at the Pops

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Guest Artists

Norm Nathan

Born in Boston, Massachusetts, Norm Nathan is one of Boston's few broadcasters who is a native of this area. He grew up in Everett, and has lived in the tiny North Shore town of Middleton for over 20 years with his family. His wife, Norma, writes the "Eye" column for the Boston Herald-American.

Mr. Nathan became interested in classical music as a boy, attending the Boston Symphony Orchestra Youth Concerts, and studied violin and piano as a child. He has been broadcasting in the Boston area for nearly 35 years. Considered very knowledgeable about jazz, he did an all-night jazz program called *Sounds in the Night* on WHDH in Boston from 1957 to 1968. The program featured jazz music and interviews with jazz greats including Louis Armstrong, Jizzy Gillespie, Woody Herman, Buddy Rich and Gerry Mulligan.

From 1968 until 1974 Mr. Nathan hosted a daytime comedy-record program on WHDH. He joined WEEI-Am in April of 1974 when



the station became all-news. He is now news anchorman between 10 am and 1 pm, doing news features and interviews.

Michael Romanul

Cellist Michael Romanul received his Bachelor of Music degree in cello performance in May of 1978 from Boston University, where he will enter the Masters program this fall. He was a student of Leslie Parnas while at BU.

Mr. Romanul is a member of the Romanul Chamber Players, which is comprised of his

brothers Alexander, Victor, and Myron, and has performed extensively in this area. He is a former member of the Greater Boston Youth Symphony Orchestra and the Massachusetts All-State Orchestra.

Mr. Romanul currently resides in Brookline.



—from the Boston Symphony Orchestra Archives

One man's fish is another man's poisson.

King's Dictionary of Boston, published in 1883, reported:
"The leading French restaurant of the city is 'Ober's.' This has more than local fame. The viands here are unsurpassed."

A small booklet issued shortly thereafter introduced next door neighbor Frank Locke's recently opened 'Wine Rooms' as having "the general appearance of an enchanting picture, a sumptuous apartment in some palatial edifice."

And so Ober, with his plain interiors and fancy food, found himself in an alley fight with Locke, with his plain food and fancy interiors.



The Winner was Boston.

As history would have it, both men departed Winter Place and other places of this world having never consummated a marriage.

And it wasn't until 1901, that a Frenchman of considerable charm and estimable taste, broke down the small barrier (in actuality, a door) that separated both establishments.

And from that memorable year until his death in 1939, it was Emil Camus who gave Locke-Ober its distinctive character.

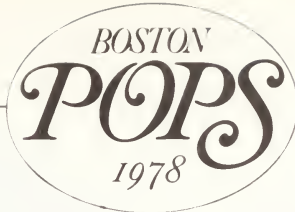
Today, under the direction of David H. Wells, Locke-Ober still offers (from their menu of elaborate resources), Frank Locke's Dover Sole and Louis Ober's Filet of Sole Bonne Femme.

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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Wednesday 28 June 1978 at 8

NEWTON WAYLAND Conducting

Soloists:

JAN CURTIS, mezzo soprano

MATTHEW DOOLEY, baritone

DICK JOHNSON, reeds

KEN WENZEL, brass

Selections, from *Carmen* Bizet
Aragonaise—Prelude—
Toreador Song—Habanera

Seduction Scene, from *Così fan tutte* Mozart

Farandole, from *L'Arlesienne*, Suite No. 2 Bizet

INTERMISSION

Theme, from *2001, Also Sprach Zarathustra* Strauss

Selections from *The Planets* Holst
MARS, *The Bringer of War*
VENUS, *The Bringer of Peace*
JUPITER, *The Bringer of Jollity*

INTERMISSION

From, *An Evening with Cole Porter*
Overture—*It's De Lovely*—*I Love You*—
You'd Be So Nice to Come Home To—
Another Opening, Another Show—
In the Still of the Night
Where Is the Life that Late I Led?
My Heart Belongs to Daddy
Wunderbar

The Wind, poem by A. A. Milne Wayland

Theme and Dance, from *Star Wars* Williams-Hayman-Wayland

Sound: Thomas Foley—Staging: Lois Hoffman

Among those present: Post Office Social and Recreation Committee; American Chemical Society; The Gillette Company; Bose Benelux Dealers; S-Kimos Ski Club; Hopkinton Congregational Church

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Guest Artists

Newton Wayland

Newton Wayland, born and raised in Santa Barbara, California, came east to attend Harvard and has remained here since. He received a BM in Arranging (with highest honors) and a MM in Chamber Music from the New England Conservatory of Music. While attending the Conservatory he was also Music Director of the Gateway Playhouse in New Jersey, founder and director of The Funtastics, a group of singing waiters and waitresses on Cape Cod, Music Director of the Charles Playhouse in Boston, host of an educational TV show called Performance, and pianist and harpsichordist with the Boston Symphony Orchestra.

After graduating, he coached opera and taught harmony at the New England Conservatory, then received a grant to be the Rockefeller Artist-in-Residence at WGBH-TV in Boston.

Since then he has been Music Director of PBS-TV's Emmy-award winning children's show *Zoom* (Paramount and Child-Art Records), has conducted opera for Associate Artists and the Castle Hill Summer Festival Series, has played and arranged for Arthur Fiedler and the Boston Pops (Polydor Records), written film and TV music (*Nova*, *Catch a Rainbow*, *Feeling Free*, *Including Me*, and *The Virgin Islands Experience*), was Music Director and Arranger for the off-Broadway show *Berlin To Broadway With Kurt Weill* Paramount Rec-



ords), is Music Director of *Adventures in Music*, founded and leads *The Music-Machine*, and last season guest-conducted the Boston Pops.

This season he conducted the Washington National Symphony in the Kennedy Center, and after conducting Boston Pops, will appear with the Rochester Philharmonic Orchestra, the Chautauqua Festival Orchestra and the Minnesota Symphony, the latter in Cabaret concerts and a *Star Wars Extravaganza*.

He is also an amateur oenologist (winemaker) and apiculturist (beekeeper) and lives with his wife Jan Curtis (mezzo-soprano) in a log house on a farm in Groton, Massachusetts.

Ken Wenzel

Ken Wenzel has played with most of the big names in the jazz and pops fields, including Woody Herman, Buddy Rich, and Buddy DeFranco.

Dick Johnson

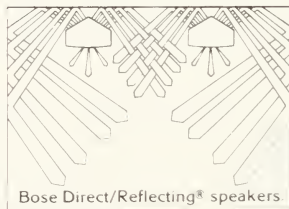
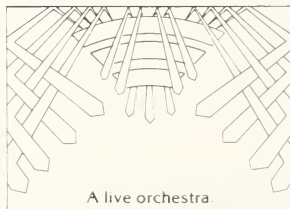
Dick Johnson has been featured with many groups including Buddy Morrow, Charlie Spiegal, Buddy Rich and Louis Bellson. He is currently featured soloist with Herb Pomeroy's Orchestra.

For the biographies of Jan Curtis and Matthew Dooley please see page 27.



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THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday 29 June 1978 at 8

NEWTON WAYLAND Conducting

Soloists:

JAN CURTIS, mezzo soprano
MATTHEW DOOLEY, baritone
DICK JOHNSON, reeds
KEN WENZEL, brass

- | | |
|---|--------|
| Selections, from <i>Carmen</i> | Bizet |
| Aragonaise—Prelude— | |
| Toreador Song—Habanera | |
| Seduction Scene, from <i>Così fan tutte</i> | Mozart |
| Farandole, from <i>L'Arlesienne</i> , Suite No. 2 | Bizet |

INTERMISSION

- | | |
|--|---------|
| Theme, from <i>2001, Also Sprach Zarathustra</i> | Strauss |
| Selections from <i>The Planets</i> | Holst |
| MARS, <i>The Bringer of War</i> | |
| VENUS, <i>The Bringer of Peace</i> | |
| JUPITER, <i>The Bringer of Jollity</i> | |

INTERMISSION

- | | |
|---|-------------------------|
| From, <i>An Evening with Cole Porter</i> | |
| Overture— <i>It's De Lovely—I Love You—</i> | |
| <i>You'd Be So Nice to Come Home To—</i> | |
| <i>Another Opening, Another Show</i> | |
| <i>In the Still of the Night</i> | |
| <i>Where Is the Life that Late I Led?</i> | |
| <i>My Heart Belongs to Daddy</i> | |
| <i>Wunderbar</i> | |
| <i>The Wind</i> , poem by A. A. Milne | Wayland |
| Theme and Dance, from <i>Star Wars</i> | Williams-Hayman-Wayland |
| Sound: Thomas Foley—Staging: Lois Hoffman | |

Among those present: Northfield-Mt. Hermon School; Digital Equipment Corporation; Rensselaer Polytechnic Institute; Attleboro Lions Club; Algonquin Club of Boston; Westgate Church Couples Club; National Foundation for Ileitis and Colitis; Prudential Recreation and Athletic Association; New England Food Brokers; University of Virginia Alumni; Union Hospital of Lynn

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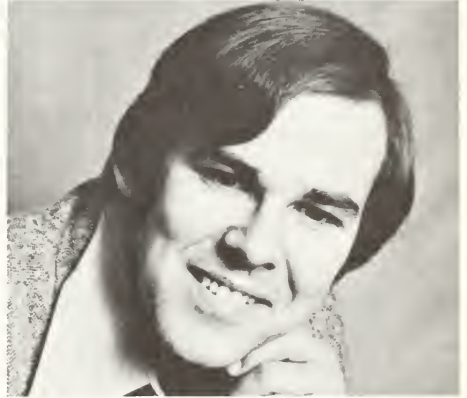
For Newton Wayland's biography please see page 23.

Matthew Dooley

Matthew Dooley, born and raised in Boston, Massachusetts, attended Boston University and did graduate work in the Opera Theatre under the direction of Adelaide Bishop.

Mr. Dooley has performed major roles with the St. Paul Opera Association, Wolftrap Festival for the Performing Arts, Opera Company of Boston and Opera New England (under the direction of Sarah Caldwell) and Eastern Opera Theatre of New York. Matthew has sung with the Boston Symphony Orchestra and also in the East Coast premiere of Conrad Suze's TRANSFORMATIONS a musico-dramatic setting of Anne Sexton's poetry.

This versatile baritone is a member of the BACK FORTY STRING BAND, in which he plays mandolin and guitar, and has also performed numerous roles in musical com-



edy: El Gallo in *The Fantastics*, Bill in *Applause*, Fagan in *Oliver*, and Curly in *Oklahoma*.

Jan Curtis

Jan Curtis, a native of Washington state, received her undergraduate degree from the University of Washington and then came to Boston to study at the New England Conservatory of Music where she earned a Master's degree in music, and also an Artist Diploma in performance.

Since her arrival in Boston, she has sung with most of New England's finest musical groups, including; The Boston Symphony, under the baton of Michael Tilson Thomas, The Boston Philharmonia, The Buffalo Philharmonic, The Springfield Symphony, Worcester Symphony, The Monadnock Music Festival in New Hampshire, the New Hampshire Sinfonietta, and The Boston Musica Viva, an ensemble of musicians who are dedicated to the performance of contemporary music. Miss Curtis has also sung leading roles with the Opera Company of Boston and the new Opera New England Co., both under the direction of Miss Sarah

Caldwell, The Augusta Opera, The Skylight Theatre of Milwaukee, The Dallas Civic Opera, The Wolftrap Festival for the Performing Arts, The Tanglewood Music Theatre, and most recently, the St. Louis Opera Theatre.

Miss Curtis has recorded on the Vox Delos, and Serenus labels and also recorded a variety of styles of music for WGBH-TV in Boston.

Jan Curtis lives with her husband, composer/pianist Newton Wayland on a farm in Groton, Massachusetts where they raise vegetables, trout and keep bees.

Miss Curtis will make her debut with the San Francisco Spring Opera Theatre in April singing CAROLINA in Hans Werner Henze's *Elegy For Young Lovers*. She is currently the Sears and Roebuck, National Endowment For The Arts Affiliate Artist with the Opera Company of Boston.

For the biographies of Dick Johnson and Ken Wenzel please see page 23.



Crimes against the hamburger:

I have seen hamburgers fried.

I have seen them served with mayonnaise. (Or worse – e.g., Miracle Whip.)

I have seen them served under assumed names. Like AdMan Burger (garnished, one presumes, with an olive); or Colonial-Burger (pinioned between two slices of Wonder Bread by a red-white-and-blue toothpick with little plastic curls on top).

I have seen signs proclaiming “over 20 billion served”; and would estimate that nearly an entire steer was sacrificed in the effort.

Now, I concede there may be nothing illegal about the exchange of such materials between consenting adults. But my father brought me up less permissively.

After he taught me the birds and the bees, he taught me beef:

The better the beef, the better the burger; and the less the need to disguise it – either by name, or by pickles, lettuce, tomato, etc., which we serve *alongside* the hamburger. (We call it “salad.”)

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THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday 30 June 1978 at 8

ARTHUR FIEDLER Conducting

RAYTHEON NIGHT

<i>French Military March</i> , from the Suite <i>Algerienne</i> , Op. 60	Saint-Saëns
Overture to <i>Ruslan and Ludmilla</i>	Glinka
Pas De Six Ballet, from <i>William Tell</i>	Rossini
<i>Roses from the South</i> , Waltzes	Strauss

INTERMISSION

Violin Concerto in E minor, Op. 64	Mendelssohn
Allegro molto appassionato	
Andante	
Allegro molto vivace	
ANNA PELEKH, violin	

INTERMISSION

Medley of Burt Bacharach Tunes	arr. Knight
<i>I Say A Little Prayer—Alfie—</i>	
<i>What the World Needs Now Is Love—</i>	
<i>Wives and Lovers (Hey, Little Girl)—</i>	
<i>The Look of Love—Promises, Promises</i>	
<i>Staying Alive and How Deep Is Your Love</i> , from	Gibb
<i>Saturday Night Fever</i>	
<i>Twelfth Street Rag</i>	Bowman
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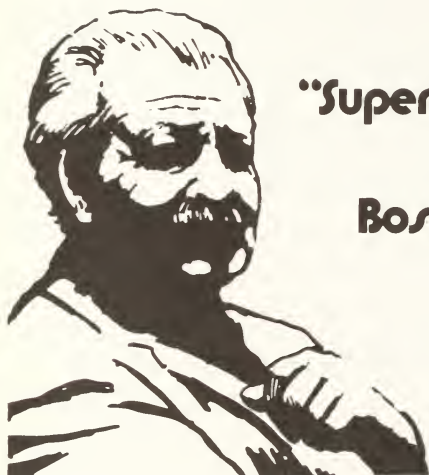
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Guest Artist

Anna Pelekh

Violinist Anna Pelekh was born in Odessa, Russia. She studied with David Oistrakh at the Moscow Conservatory, where she graduated with Highest Honors, and continued her postgraduate studies at the Moscow University, again under David Oistrakh, receiving her Ph.D. in 1958.

Miss Pelekh has performed as guest soloist with major Russian Symphony Orchestras, including the Leningrad, Moscow, and Odessa Symphonies. In addition, she has performed extensively in solo recitals

throughout the U.S.S.R. After her emigration from the Soviet Union, and prior to her arrival in the United States, she performed throughout Italy.

Following her New York debut in the Spring of 1977, Miss Pelekh appeared as a soloist on tour with the Rochester Philharmonic in June, 1977. Among the awards that Miss Pelekh has received are the All-Soviet Competition for Violinists in Moscow, and the title of *Superior Category Artist* from the Soviet Union Government.

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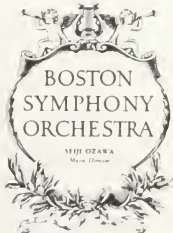
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Josef Pasternack
Pops Conductor 1916

— from the Boston Symphony Orchestra Archives

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THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday 1 July 1978 at 8

HARRY ELLIS DICKSON Conducting

<i>National Emblem March</i>	Bagley
<i>Overture to Poet and Peasant</i>	Suppé
<i>Londonderry Air, Danny Boy</i>	Grainger
<i>By the Beautiful Blue Danube, Waltzes</i>	Strauss

INTERMISSION

<i>Scherzo and Wedding March, from A Midsummer Night's Dream</i>	Mendelssohn
<i>Piano Concerto No. 1 in G minor, Op. 25</i> Molto allegro con fuoco—Andante— Presto: Molto allegro e vivace BERTICA SHULMAN CRAMER, piano	Mendelssohn

INTERMISSION

<i>Stephen Foster Medley</i> <i>Overture—Ring de Banjo—</i> <i>Jeanie with the Light Brown Hair—</i> <i>Old Folks at Home—My Old Kentucky Home—</i> <i>Camptown Races—Beautiful Dreamer—</i> <i>Oh! Susanna—Massa's in de Cold Cold Ground</i>	arr. Knight
<i>You Light Up My Life</i>	Brooks
<i>America Sings</i> <i>A Hot Time in the Old Town Tonight—</i> <i>I've Been Working on the Railroad—</i> <i>Down by the Old Mill Stream—</i> <i>In the Good Old Summer Time—</i> <i>When Irish Eyes are Smiling—</i> <i>God Bless America</i>	arr. Bodge

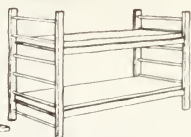
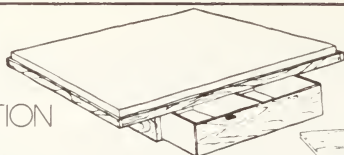
Among those present: Stone and Webster Night at Pops; Eternal Lite Association; Eastern Star

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Guest Artist

Bertica Shulman Cramer

Bertica Shulman Cramer, who was born in Havana, Cuba, began studying piano at the age of three. She gave her first concert the following year, and at seven was soloist with the Havana Symphony Orchestra. At the close of World War II, she received a full scholarship to the Longy School of Music and during subsequent years studied with Boris Goldovsky, Nadia Boulanger, Rosina Lhevinne and Claudio Arrow, and at the Berkshire Music Center at Tanglewood. She made her Boston debut in Jordan Hall, has been soloist many times with the Boston Pops and at Esplanade concerts, and appears frequently in the Boston area both as a recitalist and in chamber music. Besides private teaching, she is a member of the faculty of the Dana Hall School of Music in Wellesley, and of the Goldovsky Opera Institute at South-eastern Massachusetts University in Dartmouth, where she coaches both opera and chamber music.



Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

—from the Boston Symphony Orchestra Archives

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BUT HOW ABOUT THE MALLOYS' MALLOYS?**



THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Sunday 2 July 1978 at 7:30

ARTHUR FIEDLER Conducting

OLD TIMERS NIGHT

<i>Entrance of the Gladiators</i>	Fucík
<i>Overture to Poet and Peasant</i>	Suppé
<i>Intermezzo, from Cavalleria Rusticana</i>	Mascagni
<i>Memories Sing Along</i> <i>Memories—School Days—I'm Looking Over A Four-Leaf</i> <i>Clover—Row, Row, Row—I Want A Girl—Always—</i> <i>A Pretty Girl—If You Knew Suzy—Deep in the Heart</i> <i>of Texas—Those Were the Days</i>	arr. Hayman

INTERMISSION

<i>Trumpet Concerto in E flat major</i> <i>Allegro con spirito</i> <i>Andante</i> <i>Rondo</i> <i>PETER CHAPMAN, trumpet</i>	Hummel
<i>Warsaw Concerto for Piano and Orchestra</i> <i>LEO LITWIN, piano</i>	Addinsell

INTERMISSION

<i>Staying Alive and How Deep Is Your Love, from</i> <i>Saturday Night Fever</i>	Gibb
<i>You Light Up My Life</i>	Brooks
<i>Sing Out</i> <i>Beer Barrel Polka—Margie—Heart of My Heart—</i> <i>Shine on Harvest Moon—For Me and My Gal—</i> <i>The Whiffenpoof Song—When Irish Eyes Are Smiling—</i> <i>Harrigan—I've Been Workin' on the Railroad</i>	arr. Hayman

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Our
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Guest Artists

Leo Litwin

Leo Litwin received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue* as official pianist of the Boston Pops Orchestra, he introduced more new works for piano and orchestra at the Pops, under the direction of Arthur Fiedler, than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert

Bath, *Sinfonica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen*, as well as the first performance in the United States of the *Warsaw Concerto*, which he has recorded three times for RCA with Arthur Fiedler conducting the Boston Pops.

Peter Chapman



Born in Montreal, Canada, Mr. Chapman received both his Bachelor's and Master's degrees in music from Boston University. His recent solo appearances include concertos with the Boston Pops and Esplanade Orchestras, the Monadnock Festival Orchestra and the Nashua Symphony. He is principal trumpet of the Boston Ballet and Opera Orchestras, first trumpet of the Cambridge Brass Quintet, and was selected by Leonard Bernstein for the original cast of *Mass*.

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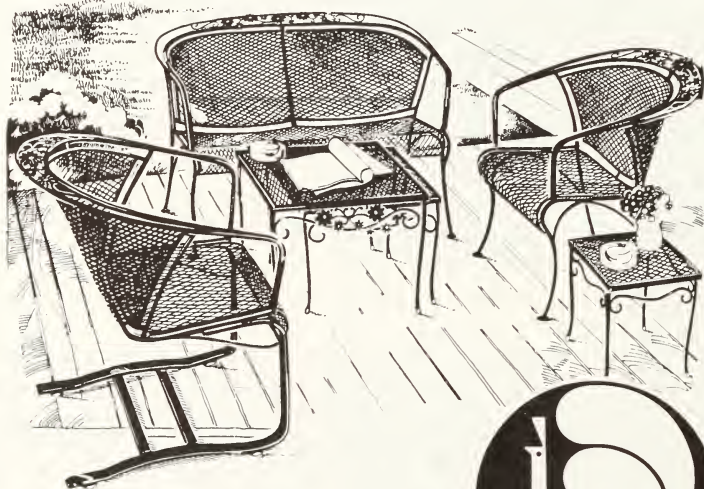
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—from the Boston Symphony Orchestra Archives

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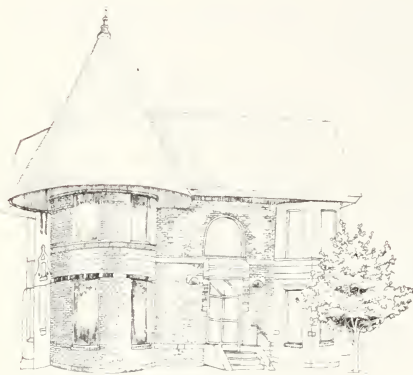
- # 21 ST. MICHEL VOUVRAY
French White Semi-Dry
Vintage
- # 53 LIEBFRAUMILCH
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatswein
- # 54 COSTA DO SOL ROSE
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- # 55 SANGRIA DEL SOL
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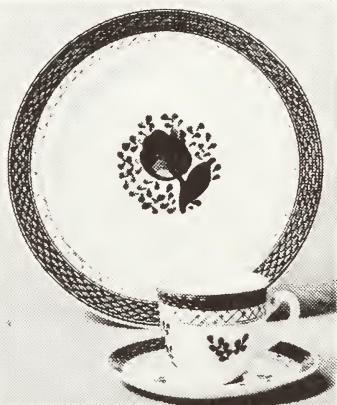
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Breast of Turkey	2.25	Bread	1.25

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Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

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		French Drops (Hard Candies)	.60

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Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

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Iced Coffee	.60	Iced Tea	.50

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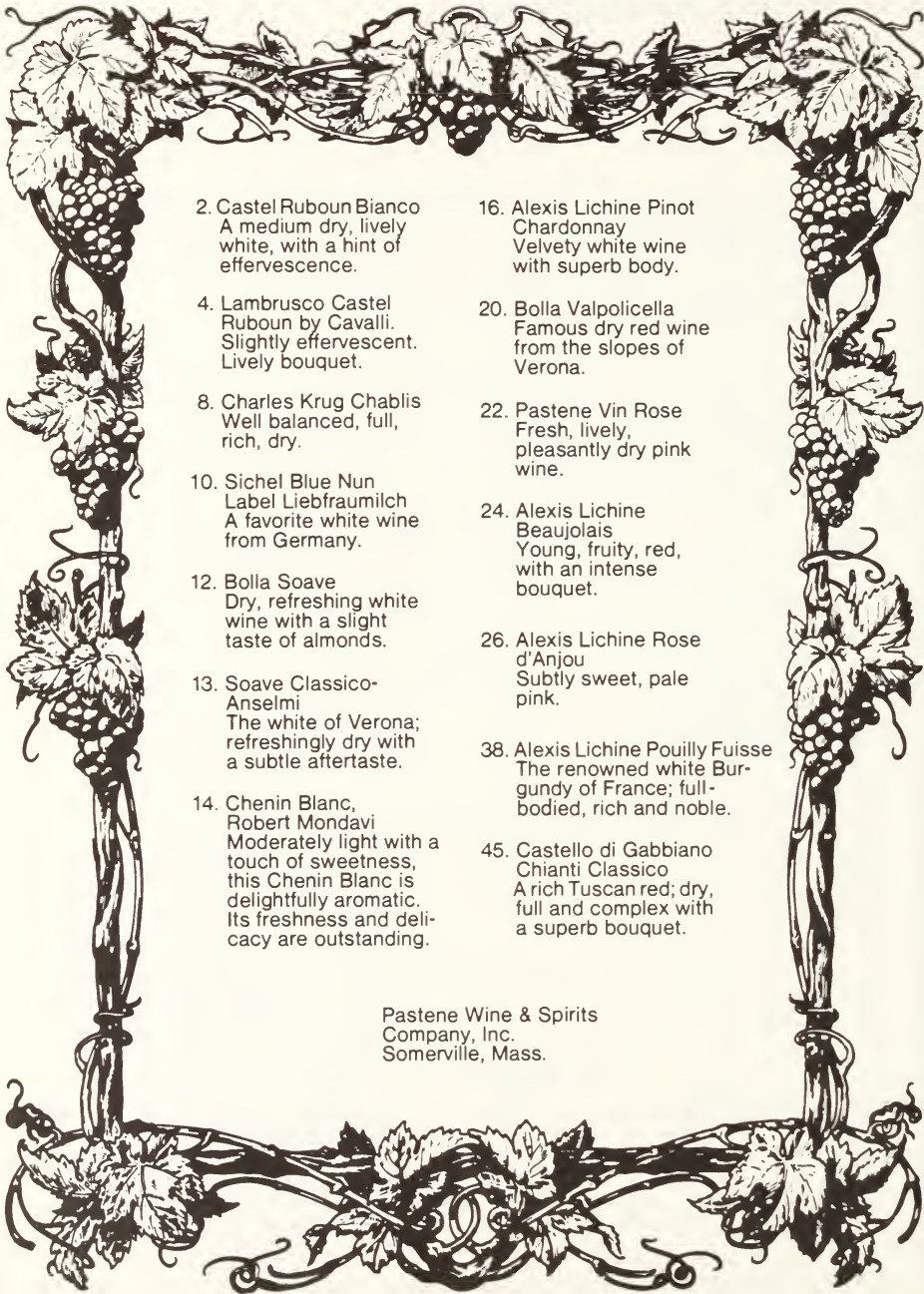
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3	Le Domaine Cold Duck, Almaden	6.50	
FRANCE			
28	Le Duc Brut, Blanc de Blanc	9.50	
30	Taittinger, Brut La Francaise	21.00	11.00
51	Francois Monopole, Blanc de Blanc	9.00	
ITALY			
6	Gancia Asti Spumante	9.50	
NEW YORK STATE			
5	Great Western Extra Dry	9.00	5.00
7	Great Western Sparkling Burgundy	9.00	5.00
17	Champagne Cocktail for Two	3.00	
31	Taylor Brut	9.00	

WHITE WINES

CALIFORNIA			
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	7.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	
FRANCE			
16	Pinot Chardonnay, A. Lichine	6.00	
21	Vouvray, St. Michel	5.00	3.00
25	Blanc d'Anjou, S. Aubert (litre)	6.00	
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00
ITALY			
2	Bianco, Cavalli Castel Ruboun	4.50	
9	Scampi Soave (litre)	5.00	
12	Soave, Bolla	6.50	3.75
13	Soave, Classico Anselmi	5.00	
GERMANY			
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
19	Langenbach Liebfraumilch (litre)	6.25	
23	Langenbach Moselblumchen (litre)	6.25	
53	Liebfraumilch, Karl Von Stetten (litre)	4.50	
NEW YORK STATE			
32	Taylor Chablis	4.00	
33	Lake Country White, Taylor	4.00	

No.		Bot.	½ Bot.
PORTUGAL			
34	Lancer's Vinho Branco	7.00	4.00

RED WINES

CALIFORNIA			
42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
FRANCE			
24	Beaujolais, A. Lichine	6.25	3.75
40	Beaujolais Villages, Louis Jadot	7.75	4.25
46	Chateaufeuf du Pape, Domaine de la Solitude	9.75	5.25
ITALY			
4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
45	Chianti Classico, Castello Di Gabbiano	6.00	
NEW YORK STATE			
35	Lake Country Red, Taylor	4.00	
37	Taylor Sangria	4.00	
SPAIN			
55	Sangria, Costa del Sol	3.50	

ROSE WINES

CALIFORNIA			
22	Pastene Vin Rose	4.00	2.50
FRANCE			
26	Rose d'Anjou, A. Lichine	6.00	3.75
29	Rose d'Anjou, S. Aubert (litre)	6.00	
NEW YORK STATE			
39	Lake Country Pink, Taylor	4.00	
PORTUGAL			
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

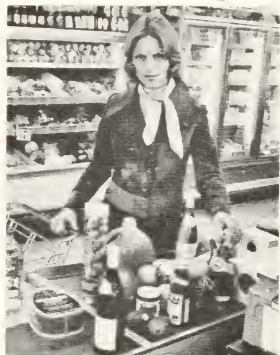
NEW YORK STATE			
41	Taylor Cream Sherry	4.00	
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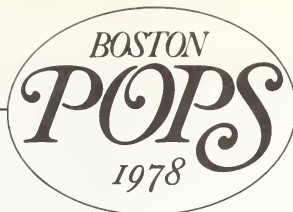
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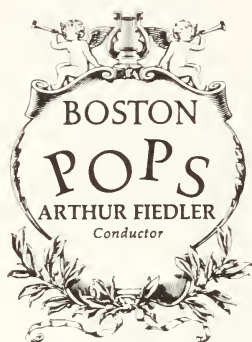
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Maynard Goldman
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Kristina Nilsson
Susan Light
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Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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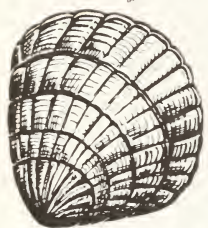


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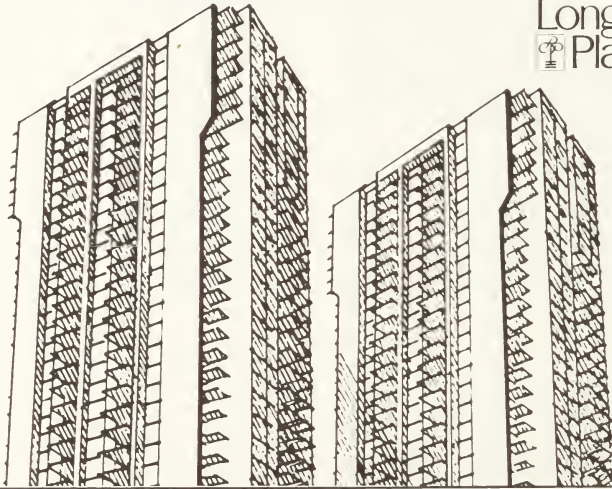
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

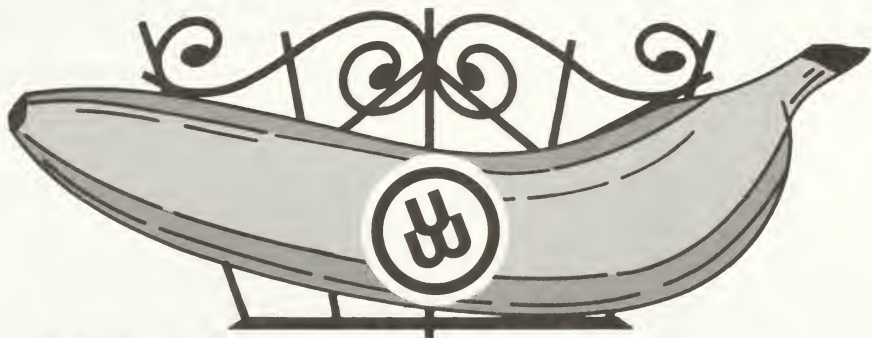
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

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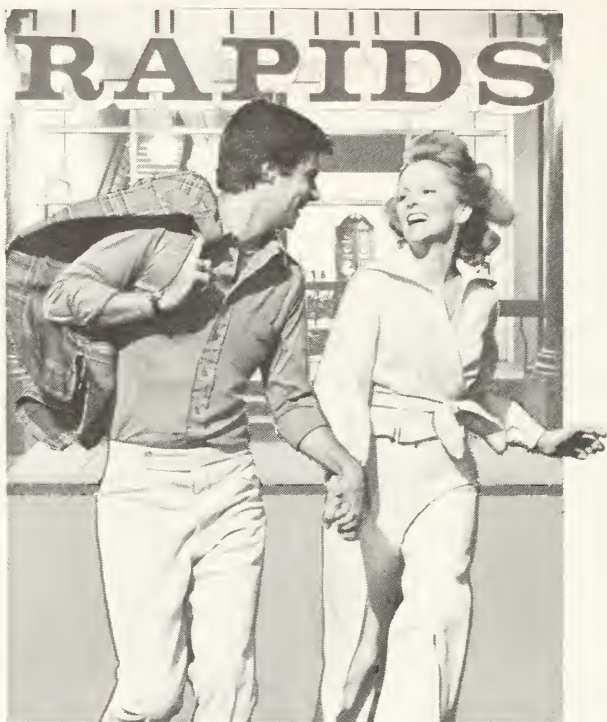


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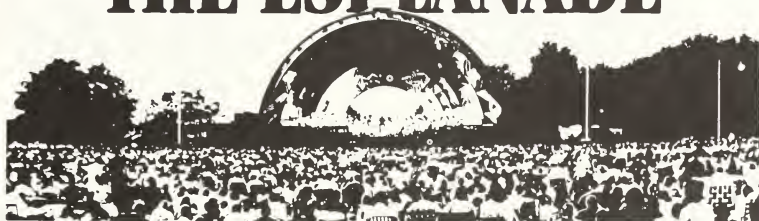
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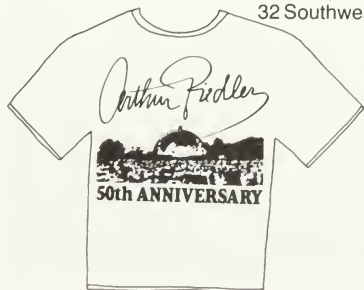
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The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

Ticket prices are as follows:

Table seats on the floor \$10, \$8.50
1st Balcony \$7.50, \$6.50
2nd Balcony \$5, \$4, \$3

A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:

Monday	17 April	2 May
	24 April	9 May
	1 May	16 May
	8 May	23 May
	15 May	30 May
	22 May	6 June
	29 May	13 June
	5 June	20 June
	12 June	27 June and all July Pops

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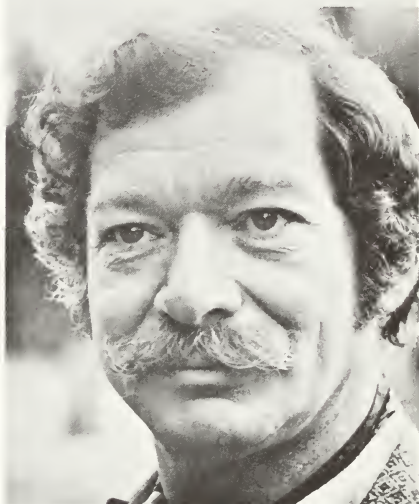
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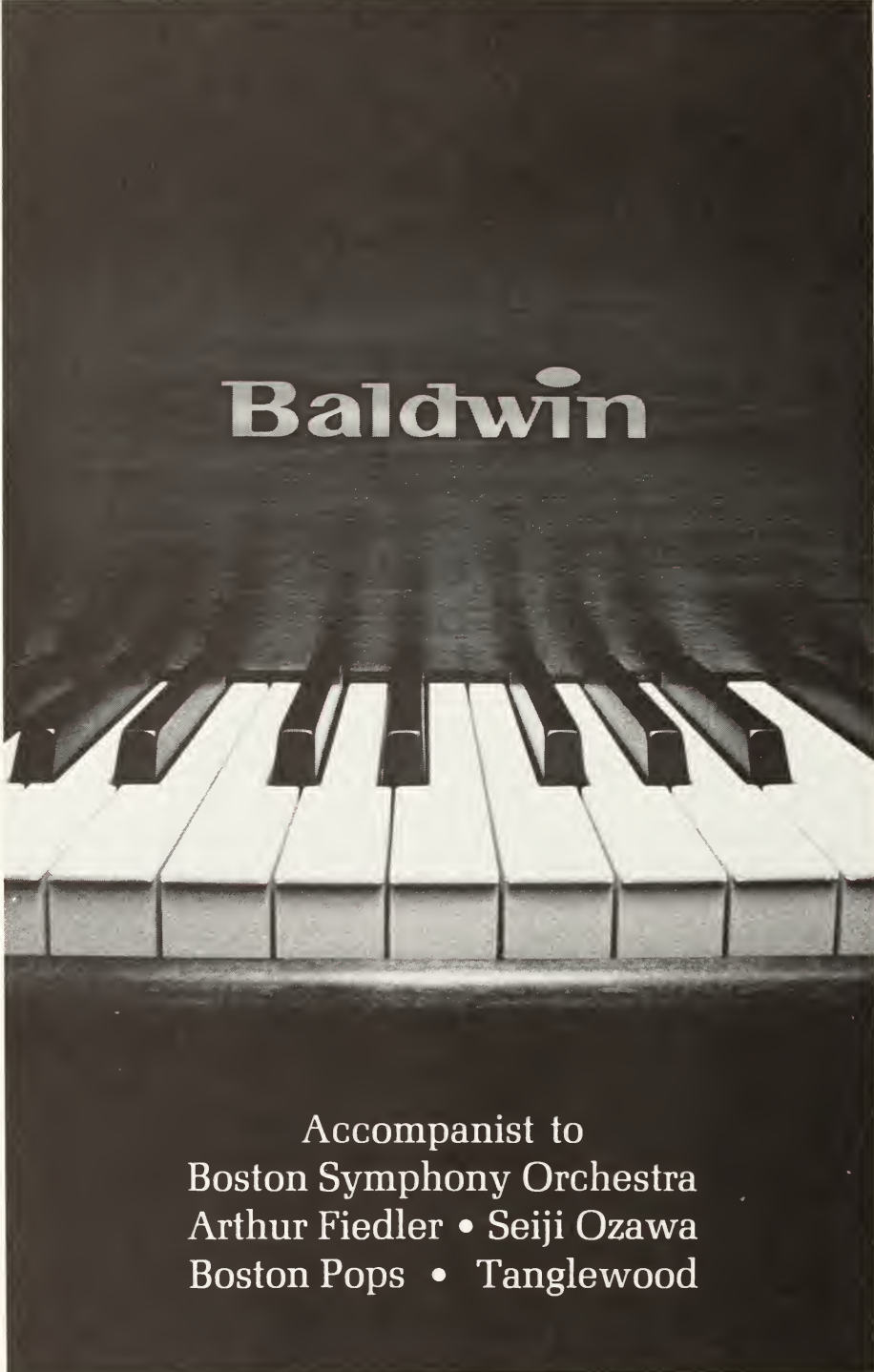
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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Wednesday, 5 July 1978 at 8

HARRY ELLIS DICKSON Conducting

Entrance of the Guests from Tannhäuser Wagner

Overture, The Roman Carnival Berlioz

Una voce poco fa, from The Barber of Seville Rossini

THERESA WRIGHT, soloist

Voices of Spring, Waltzes Strauss

INTERMISSION

Toccata Frescobaldi-Kindler

Piano Concerto No. 1 in E flat major Liszt

RICHARD KOGAN, piano

INTERMISSION

Selections from Fiddler on the Roof Bock

Fiddler on the Roof—Matchmaker—

Far from the Home I Love—Miracle of Miracles—

Sunrise, Sunset—Anatevka—To Life

You Light Up My Life Brooks

A Fifth of Beethoven Beethoven-Murphy

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Scouts of America; Big Sister Association of Greater Boston

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Guest Artists

Richard Kogan

Richard Kogan captured first prize in the prestigious Chopin Competition of the Kosciusko Foundation in June, 1975. Since that date he has performed extensively throughout North America both as orchestral soloist and in recital. In addition to his schedule as soloist, he has frequently performed with violinist Lynn Chang, and cellist Yo-Yo Ma in the Kogan-Chang-Ma Trio. For the last three years, he has been an artist-in-residence with the Harvard Summer Chamber Players. In 1976, Kogan was selected by *Musical America* Magazine as one of the outstanding young concert artists in the United States.

Kogan began studying the piano when he was four years old with Nadia Reisenberg. He furthered his musical education at Juilliard for five years before entering Harvard College on a National Merit Scholarship. He has also studied performance, composition, and theory with

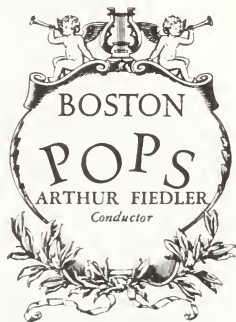


Oded Burger

Nadia Boulanger in Fontainebleau, France. At the age of seven, he won the top prize in a statewide concerto competition. Since that time, he has been the recipient of many impressive awards, including first prize in the Portland Symphony National Piano Competition.

Theresa Wright

Soprano Theresa Wright, a resident of Medford, Massachusetts, studied voice and music fundamentals at Los Angeles City College. Following this training she attended the Russell/Baker Opera Workshop, and eventually participated in solo performances. She continued her studies under Patricia Baker. Mrs. Wright has also studied at California State University at Los Angeles, and at Tufts University Music Department. She has studied with Helene Witkind who is affiliated with the Associate Artist Opera Company, with Mr. James Busby, and Mr. Charles Wright of Channel 7's program *Lift Every Voice*, and is presently pursuing her vocal studies at the Boston Conservatory of Music. Mrs. Wright has appeared extensively in the Boston and greater Boston area, as well as appearing as guest soloist with the Southeast Symphony Orchestra in Los Angeles, at the Italian Colonial Bank, with the Cambridge Opera Company, and the El Camino Opera Company in California.



Boston Pops Broadcasts

The Saturday evening concerts will be broadcast live by:

- WCRB-FM Boston (102.5 FM)
- WGBH-FM Boston (89.7)
- WFCR-AM Amherst (88.5)
- WAMC-FM Albany (90.3)

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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Thursday, 6 July 1978 at 8

HARRY ELLIS DICKSON Conducting

Wedding March, from Le Coq d'Or Rimsky-Korsakoff

Overture to *Die Fledermaus* Strauss

Minuet for Strings Boccherini

Suite from *Carmen* Bizet

Prelude and Aragonaise—Intermezzo—

Seguidilla—*The Dragoons of Alcala*—

Les Toreadors

INTERMISSION

Piano Concerto No. 4 in G major Beethoven

Allegro moderato

Andante con moto

Rondo vivace

YUNG HO KIM, piano

INTERMISSION

Selections from *Girl Crazy* Gershwin-Anderson

I Got Rhythm—Embraceable You—

Bidin' My Time—But Not For Me

Lara's Theme, from Dr. Zhivago Jarre

Boogie Woogie Bugle Boy Raye-Prince

Among those present: New England Rehabilitation Hospital; Lawrencean Ski Club; John Hancock Insurance Company; Nashwtuc Country Club; Brockton Savings Bank; Kennecott Copper Corporation; Marlboro Council on Aging; The Wayfarers Club

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Guest Artist

Yungho Kim



Yungho Kim was born in Seoul, Korea, in 1956. He began to study piano at the age of five, and after winning the national piano competition for young people in his own country, came to the U.S.A. in 1968 and settled in New York.

At Juilliard he has studied with Herbert Stessin and, since 1974, with Sascha Gordanitzki.

In 1976, Mr. Kim won first prize in the Frederic Chopin competition sponsored by the Kosciuszko Foundation and in the 1977 Portland Young Artist Competition.

Solo performances in recital and with orchestra are regular events during his frequent visits to his homeland, where he also is featured on television and radio. He has performed in the U.S.A. with the Queensboro Orchestra and the Aspen Philharmonia.



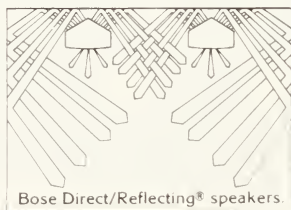
Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

—from the Boston Symphony Orchestra Archives



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THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday, 7 July 1978 at 8

ARTHUR FIEDLER Conducting

<i>Rakoczi March, from The Damnation of Faust</i>	Berlioz
Overture to <i>The Marriage of Figaro</i>	Mozart
Piano Concerto in C sharp minor, Op. 30 DONN-ALEXANDRE FEDER, piano	Rimsky-Korsakov
<i>Morning Journals</i> Waltzes	Strauss

INTERMISSION

Concerto No. 1 in D flat major, Op. 10 DONN-ALEXANDRE FEDER, piano	Prokofiev
Waltzes from <i>The Count of Luxembourg</i>	Lehar

INTERMISSION

Selections from <i>The Sound of Music</i> <i>The Sound of Music—How Can Love Survive—</i> <i>The Lonely Goatherd—My Favorite Things—</i> <i>Sixteen Going on Seventeen—So Long, Farewell—</i> <i>Do-Re-Mi—Edelweiss—An Ordinary Couple—</i> <i>No Way to Stop It—Maria—Climb Every Mountain</i>	Rodgers
<i>You Light Up My Life</i>	Brooks
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: HUB Bankers; Hebrew Rehabilitation; General Electric Laboratories Employees Association; Acton Woman's Club; General Electric of Fitchburg; Maynard Lodge of Elks; Bay State Road Civic Association; Great Expectations; Providence College

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Guest Artist

Donn-Alexandre Feder

Donn-Alexandre Feder began his concert career at the age of thirteen, when he appeared with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School where his teachers were Rosina Lhevinne and Ilona Kabos. While in Poland on a joint State Department-Polish government grant, he became the first American to play in the house of Chopin's birth and was hailed as 'a splendid American pianist who plays Chopin in the finest Polish tradition.' Donn-Alexandre has recorded Chopin's Second and Prokofiev's Third Piano Concertos with the Netherlands Radio Philharmonic conducted by Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. In the same year he also won the Kosciuszko Foundation award for his doctorate on Syzmanowski and played a successful Chopin-Syzmanowski recital at Tully Hall. He has toured the Pacific-Northwest with the Denver Symphony and has made numerous European tours. In February of this year, Mr. Feder was chosen by Pops arranger and conductor, Richard Hayman, to appear with him and the Hartford Symphony in a special all-Gershwin concert. The *New York Times* declared Mr. Feder "a powerful, imaginative pianist who gave a riveting performance" at his Carnegie Recital Hall concert the following month. Donn-Alexandre Feder



teaches at the Manhattan School of Music and the Philadelphia College of the Performing Arts, and was named in the 1972 edition of *Outstanding Young Men of America*. Mr. Feder is no stranger to Boston Pops audiences and is making his ninth consecutive appearance with the Pops this year. He is also a frequent performer with the Boston Symphony's Esplanade Orchestra.



—from the Boston Symphony Orchestra Archives



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(She never touched the stuff, and died in 1911. There are those who claim a causal relationship.)

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THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 8 July 1978 at 8

HARRY ELLIS DICKSON Conducting

<i>Procession of Bacchus</i> from <i>Sylvia</i>	Delibes
Overture to <i>William Tell</i>	Rossini
<i>Valse triste</i>	Sibelius
Suite from <i>Gaité Parisienne</i>	Offenbach
Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	

INTERMISSION

Violin Concerto No. 1 in G minor, Op. 26	Bruch
Prelude: Allegro moderato	
Adagio	
Finale: Allegro energico	
KAZUKO MATSUSAKA, violin	

INTERMISSION

<i>Richard Rodgers Waltzes</i>	arr. Anderson
Lover—Falling in Love with Love— Oh, What A Beautiful Morning— It's A Grand Night For Singing	
<i>Send in the Clowns</i> from <i>A Little Night Music</i>	Sondheim
<i>Look Sharp, Be Sharp</i>	Merrick-Bennett

Among those present: Harvard Couples Club; Medal of Honor Night; A. W. Mayer Company; American Business Women's Association; Ventron Corporation; Bostitch Corporation; Concord Coach Lines; TASC; Associated Builders and Contractors, Incorporated; Environmental Research and Technology; Russell-Sage College; National Cash Register; Ptarmigan Ski Club; Metcalf and Eddy, Incorporated; Social Club of First United Methodist Church; YWCA of Worcester

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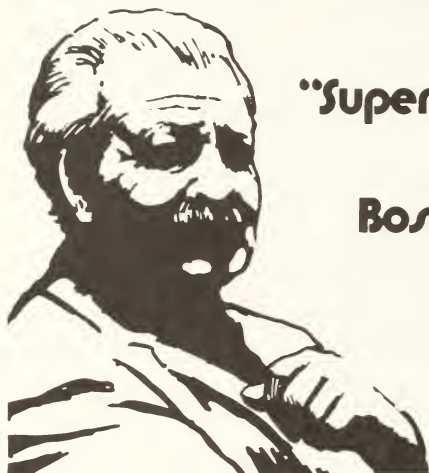
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Guest Artist

Kuzuko Matsunaka

Violinist Kuzuko Matsunaka, born on 25 August 1951, has been studying the violin since the age of three, and when only fourteen years old, appeared with the Pops. He studied with Eric Rosenblith, who now teaches at the New England Conservatory. Mr. Matsunaka is a member of the New

England Conservatory Youth Chamber Orchestra, and has appeared with the Newton Symphony in a performance of the Prokofiev Violin Concerto No. 2. In 1978 he won Honorable Mention in a competition sponsored by the Arlington Philharmonic playing this work.



To Kevin Jeffords with very best
wishes. Cordially
Anton Fialler
Boston. May. 1931

—Photo by CARO

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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Sunday, 9 July 1978 at 7:30

HARRY ELLIS DICKSON Conducting

OLD TIMERS NIGHT

<i>Knightsbridge March</i>	Coates
<i>Overture, The Roman Carnival</i>	Berlioz
<i>Country Gardens</i>	Grainger
<i>Ritual Fire Dance</i>	Falla

INTERMISSION

Concerto for Piano and Orchestra	Khachaturian
Allegro ma non troppo e maestoso	
Andante con anima	
Allegro brillante	
GLENN PRIEST, piano	

INTERMISSION

<i>Pops Hoe-Down</i>	arr. Hayman
<i>Arkansas Traveler—The Devil's Dream—</i>	
<i>Chicken Reel—Thunder Hornpipe—</i>	
<i>Paddy Whack—Pop Goes the Weasel—</i>	
<i>Miss McCloud's Reel—Turkey in the Straw—</i>	
<i>Stop Buck—Soldier's Joy—Rakes of Mallow—</i>	
<i>Lamplighter's Hornpipe</i>	
<i>Evergreen from A Star Is Born</i>	Streisand
<i>Hava Nagila</i>	Traditional

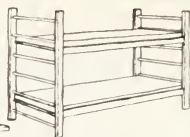
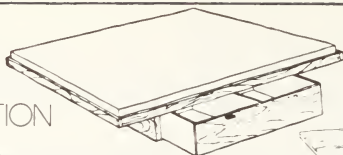
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Guest Artist

Glenn Priest

Glenn Priest is a native of Waltham. He is the winner of both the Boston University Concerto-Aria Competition, and the First American-Armenian Artist's Competition sponsored by the Friends of Armenian Culture Society. He made his debut in 1976 with the Boston Pops Orchestra under Arthur Fiedler. A student of Bela Nagy, Mr. Priest is a past winner of the National Pianoforte Teachers' Association Paderewski Gold Medal, and the Aaron Richmond

Competition. He has sung with the Tanglewood Festival Chorus and has served as staff member and accompanist for the Boston University Tanglewood Institute's Young Vocalist Program. Mr. Priest is a Master's Candidate at Boston University's School for the Arts in Applied Piano and is also a graduate assistant there. He has studied in Switzerland and has performed at the Tibor Varga Festival.

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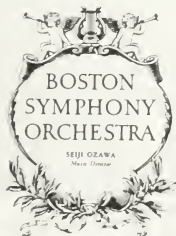
SERIES A—October 28, January 20, March 10

SERIES B—November 4, February 10, March 17

Fridays at 10:15 am: November 3, February 9,
March 9

Mondays at 10:15 am: October 30, February 5,
March 12

The Youth Activities Office at Symphony Hall (266-1492) will assist you with all concert arrangements.



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Josef Pasternack
Pops Conductor 1916

— from the Boston Symphony Orchestra Archives

By the mid-1980's, serious electric shortages will occur in New England if planned generating facilities continue to face delays. That's not to say that all the lights are going to go out at once. But unless we can construct plants now scheduled, our standard of living is in serious danger in the near future. You see, electric energy is generated at a power plant that converts a natural resource like coal, oil or the sun into electricity.

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FOR THE MALLOYS.
BUT HOW ABOUT THE MALLOYS' MALLOYS?**

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 } Timothee Adamowski
- 1894 } Timothee Adamowski
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

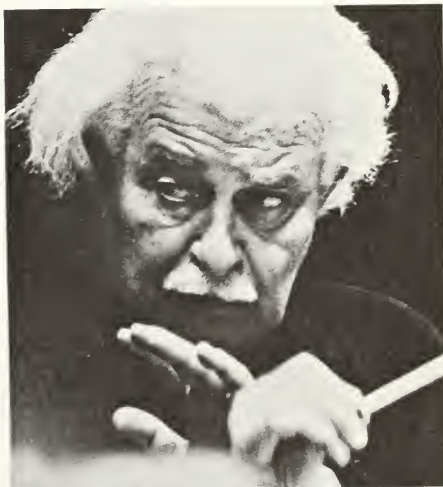
(Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 } Max Zach, Gustav Strube
- 1903 } Timothee Adamowski
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav Strube
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 } Gustav Strube, André Maquarre
- 1912 } Gustav Strube, André Maquarre
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 } Otto Urack, André Maquarre, Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella

Since 1930 Arthur Fiedler



Adolf Neuendorff
First Conductor of the Pops



Mr. Fiedler in rehearsal

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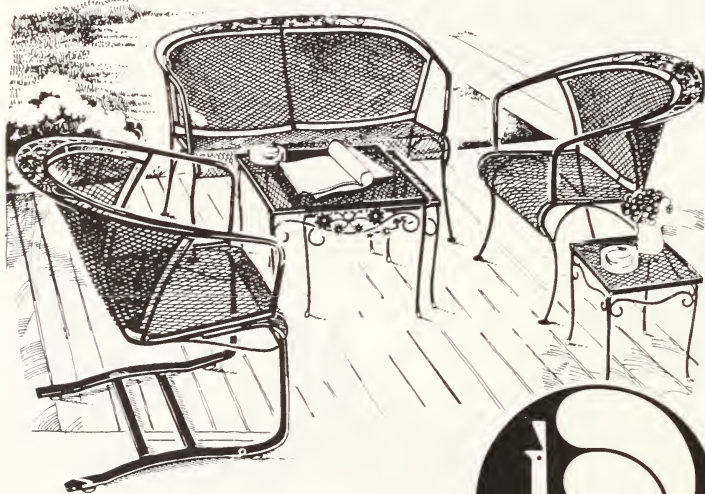
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- # 54 COSTA DO SOL ROSE
Vintage Estate Bottled
Finest Portuguese Rose
- # 55 SANGRIA DEL SOL
A Wine Punch
Imported From Spain



- # 51 FRANCOIS
MONOPOLE
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Coming Attractions

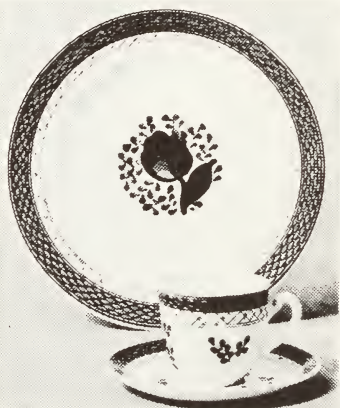
Boston's First Women's Athletic Club

The Women's Athletic Club at the Boston YWCA is scheduled to open in late 1978 with the best athletic facilities and physical fitness program available to women in Boston. To be located at 140 Clarendon Street, Copley Square, next to the John Hancock building, the club will include 25-yard swimming pool, gymnasium, indoor running track, sauna, whirlpool, sun room, circuit training room, and members' lounge. A professional staff will provide fitness testing, individual programming and special programs for members.

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Sandwiches

Imported Ham	2.25	Swiss Cheese	2.00
Imported Ham & Swiss Cheese	2.25	Cream Cheese on Date Nut	
Breast of Turkey	2.25	Bread	1.25

Sandwiches served on rye or white bread.

Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts	.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

Candy Cupboard Candies

Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

Hood's Country Club Ice Cream

Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

Martinelli's Sparkling Cider

(6.4 oz.)

(Fifth)

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2. Castel Ruboun Bianco
A medium dry, lively white, with a hint of effervescence.

4. Lambrusco Castel Ruboun by Cavalli.
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8. Charles Krug Chablis
Well balanced, full, rich, dry.

10. Sichel Blue Nun Label Liebfraumilch
A favorite white wine from Germany.

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.

13. Soave Classico-Anselmi
The white of Verona; refreshingly dry with a subtle aftertaste.

14. Chenin Blanc, Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.

16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.

22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.

45. Castello di Gabbiano Chianti Classico
A rich Tuscan red; dry, full and complex with a superb bouquet.

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POPS Wine List

CHAMPAGNE AND SPARKLING WINES

No.	Bot.	½ Bot.	No.	Bot.	½ Bot.
CALIFORNIA			PORTUGAL		
3	Le Domaine Cold Duck, Almaden	6.50	34	Lancer's Vinho Branco	7.00 4.00
FRANCE			RED WINES		
28	Le Duc Brut, Blanc de Blanc	9.50	CALIFORNIA		
30	Taittinger, Brut La Francaise	21.00 11.00	42	Cabernet Sauvignon, Sebastiani Vineyards	6.75
51	Francois Monopole, Blanc de Blanc	9.00	FRANCE		
ITALY			24	Beaujolais, A. Lichine	6.25 3.75
6	Gancia Asti Spumante	9.50	40	Beaujolais Villages, Louis Jadot	7.75 4.25
NEW YORK STATE			46	Chateaufort du Pape, Domaine de la Solitude	9.75 5.25
5	Great Western Extra Dry	9.00 5.00	ITALY		
7	Great Western Sparkling Burgundy	9.00 5.00	4	Lambrusco, Cavalli Castel Ruboun	4.50 3.00
17	Champagne Cocktail for Two	3.00	20	Valpolicella, Bolla	6.50 3.75
31	Taylor Brut	9.00	45	Chianti Classico, Castello Di Gabbiano	6.00

WHITE WINES

CALIFORNIA			NEW YORK STATE		
8	Chablis, Charles Krug	5.00 3.00	35	Lake Country Red, Taylor	4.00
11	Chablis, Sebastiani Vineyards	5.00	37	Taylor Sangria	4.00
14	Chenin Blanc, R. Mondavi	7.00	SPAIN		
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	55	Sangria, Costa del Sol	3.50
FRANCE			ROSE WINES		
16	Pinot Chardonnay, A. Lichine	6.00	CALIFORNIA		
21	Vouvray, St. Michel	5.00 3.00	22	Pastene Vin Rose	4.00 2.50
25	Blanc d'Anjou, S. Aubert (litre)	6.00	FRANCE		
36	Chablis, Grand Cru Valmur, A. Pic	12.50 6.75	26	Rose d'Anjou, A. Lichine	6.00 3.75
38	Pouilly Fuisse, A. Lichine	11.00 6.00	29	Rose d'Anjou, S. Aubert (litre)	6.00
ITALY			NEW YORK STATE		
2	Bianco, Cavalli Castel Ruboun	4.50	39	Lake Country Pink, Taylor	4.00
9	Scampi Soave (litre)	5.00	PORTUGAL		
12	Soave, Bolla	6.50 3.75	50	Lancer's Vin Rose	7.00 4.00
13	Soave, Classico Anselmi	5.00	54	Costa Do Sol	5.50 3.00
GERMANY			SHERRY		
10	Blue Nun, Sichel	6.75 4.00	NEW YORK STATE		
18	Bernkastel Riesling, The Bishop of Riesling	5.75	41	Taylor Cream Sherry	4.00
19	Langenbach Liebfraumilch (litre)	6.25	SPAIN		
23	Langenbach Moselblumchen (litre)	6.25	27	Duff Gordon Amontillado (Club Dry)	8.00 Glass 1.00
53	Liebfraumilch, Karl Von Stetten (litre)	4.50	WINE PUNCH		
NEW YORK STATE			Claret Punch	3.25	1.00
32	Taylor Chablis	4.00	Sauterne Punch	3.25	1.00
33	Lake Country White, Taylor	4.00	Claret Lemonade	3.25	1.00

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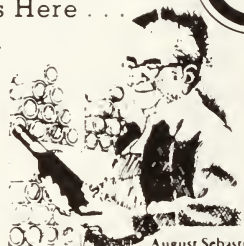
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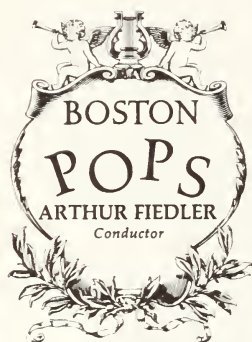
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Everett Beale

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Dean Anderson
Richard Kashanski
John Grimes

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Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp

Cynthia Price

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Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

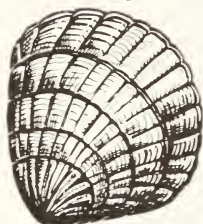
He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

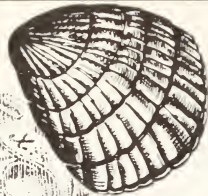
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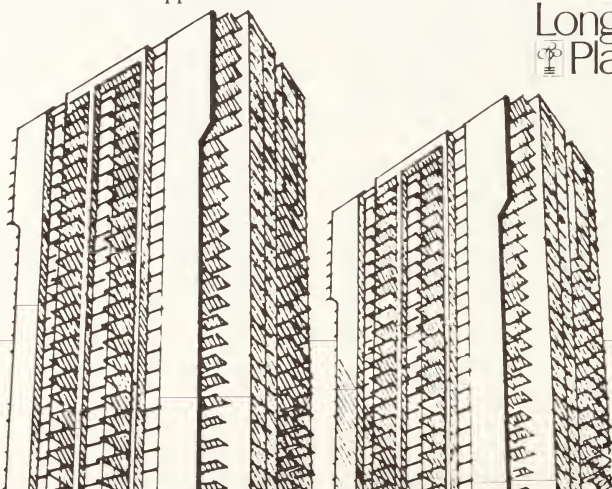
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

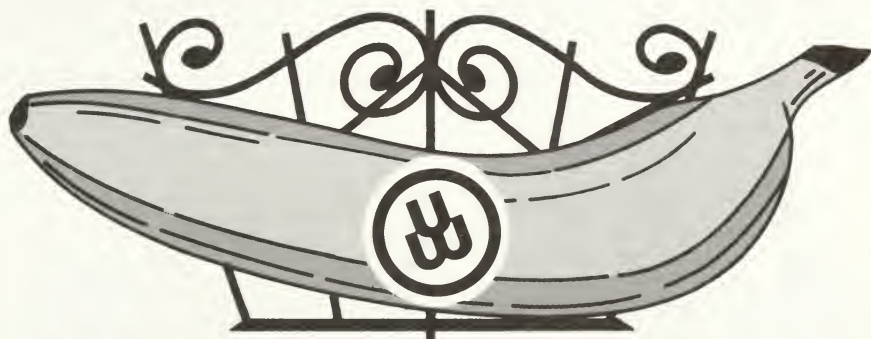
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

Cover Design: Susan Garry

Set Design: Clint Heitman



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FIRST AID FACILITIES for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance to the Hall. On-call physicians should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.


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COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

LOUNGE AND BAR SERVICE: The Cabot-Cahners Room located on the second floor will serve drinks from one hour before concert time until a reasonable amount of time after the concert has ended.

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Boston Pops Broadcasts

The Saturday evening concerts will be broadcast live by:

- WCRB-FM Boston (102.5 FM)
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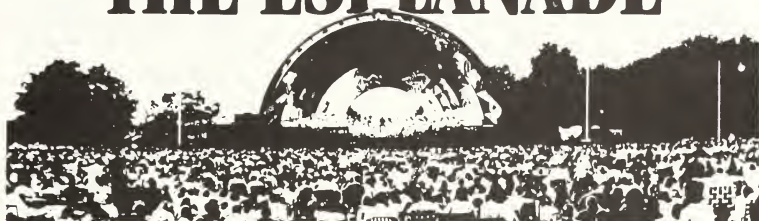
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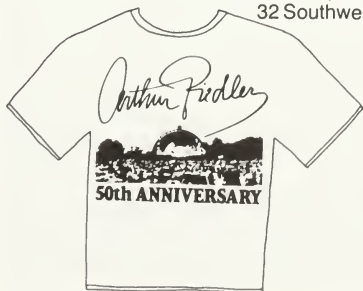
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The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

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A GUIDE TO TICKET BUYING

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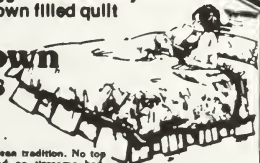
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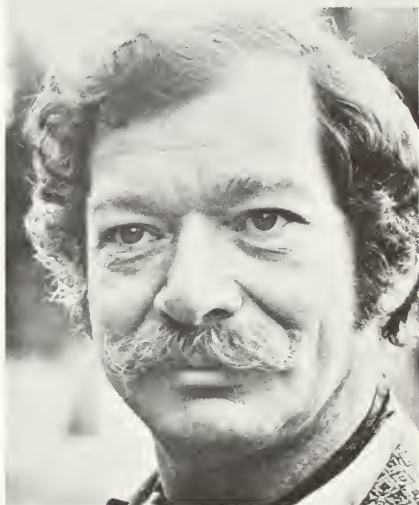
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Largo from <i>Xerxes</i>	Handel
<i>Austrian Peasant Dances</i>	Schonherr
Hochzeitsmarsch, <i>Wedding Dance</i>	
Schuhplattler, <i>Clog Dance</i>	
G'Strampfer, <i>The Stomper</i>	
Sautanz, <i>Hogdance</i>	
Zwoaschritt, <i>Two-Step</i>	

INTERMISSION

<i>Tales from the Vienna Woods</i>	Strauss
Trumpet Concerto in E flat major	Hummel
Allegro con spirito	
Andante	
Rondo	
PETER CHAPMAN, trumpet	

INTERMISSION

Selections from <i>The Sound of Music</i>	Rodgers
<i>The Sound of Music—How Can Love Survive—</i>	
<i>The Lonely Goatherd—My Favorite Things—</i>	
<i>Sixteen Going on Seventeen—So Long, Farewell—</i>	
<i>Do-Re-Mi—Edelweiss—An Ordinary Couple—</i>	
<i>No Way to Stop It—Maria—Climb Every Mountain</i>	
<i>You Light Up My Life</i>	Brooks
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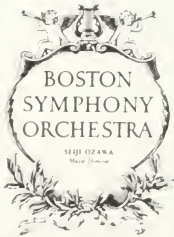
Fridays at 10:15 am: November 3, February 9,

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Josef Pasternack
Pops Conductor 1916

— from the Boston Symphony Orchestra Archives

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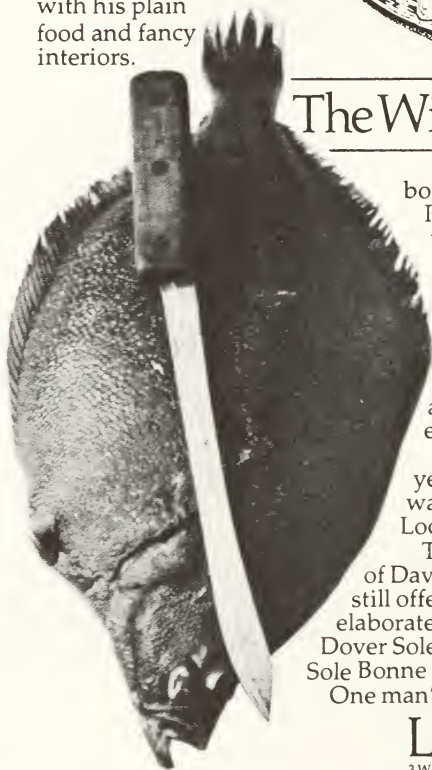
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<i>Entrance of the Guests from Tannhäuser</i>	Wagner
<i>Overture to Russlan and Ludmilla</i>	Glinka
<i>Serenade</i>	Schubert
<i>Suite from Swan Lake</i>	Tchaikovsky
Opening Scene—Czardas— <i>Dance of the Swans—Valse</i>	

INTERMISSION

<i>Piano Concerto in A minor, Op. 16</i>	Grieg
Allegro moderato	
Adagio	
Allegro marcato	
RICHARD KOGAN, piano	

INTERMISSION

<i>Selections from Fiddler on the Roof</i>	Bock
<i>Fiddler on the Roof—Matchmaker, Matchmaker— Far From the Home I Love—Miracle of Miracles— Sunrise, Sunset—Anatevka—To Life</i>	
<i>Yerushala'im Shel Zahav, Jerusalem, the Golden City</i>	Shemer
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: Zionist House; Children's Hospital Medical Center;
G.T.E. Sylvania Lab; Wilmington Senior Center; BD Travel Tours; Honeywell
Corporation; CIE/IEC Summer Study Tour; New England Zionist Federation

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Guest Artist

Richard Kogan

Richard Kogan captured first prize in the prestigious Chopin Competition of the Kosciusko Foundation in June, 1975. Since that date he has performed extensively throughout North America both as orchestral soloist and in recital. In addition to his schedule as soloist, he has frequently performed with violinist Lynn Chang, and cellist Yo-Yo Ma in the Kogan-Chang-Ma Trio. For the last three years, he has been an artist-in-residence with the Harvard Summer Chamber Players. In 1976, Kogan was selected by *Musical America* Magazine as one of the outstanding young concert artists in the United States.

Kogan began studying the piano when he was four years old with Nadia Reisenberg. He furthered his musical education at Juilliard for five years before entering Harvard College on a National Merit Scholarship. He has also studied performance, composition, and theory with



Oded Burger

Nadia Boulanger in Fontainebleau, France. At the age of seven, he won the top prize in a statewide concerto competition. Since that time, he has been the recipient of many impressive awards, including first prize in the Portland Symphony National Piano Competition.



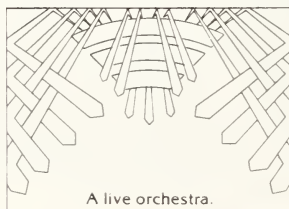
Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

—from the Boston Symphony Orchestra Archives

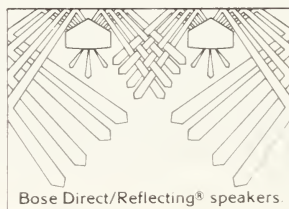


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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Thursday 13 July 1978 at 8

HARRY ELLIS DICKSON Conducting

<i>Triumphal March from Aida</i>	Verdi
<i>Prelude to Die Meistersinger</i>	Wagner
<i>Clair de lune</i>	Debussy
<i>Voices of Spring, Waltzes</i>	Strauss

INTERMISSION

Violin Concerto in D major, Op. 35	Tchaikovsky
Allegro moderato	
Canzonetta: Andante	
Finale: Allegro vivacissimo	
PETER ZAZOFSKY, violin	

INTERMISSION

Selections from <i>Girl Crazy</i>	Gershwin-Anderson
<i>I Got Rhythm—Embraceable You—</i>	
<i>Bidin' My Time—But Not for Me</i>	
<i>Gonna Fly Now from Rocky</i>	Conti
<i>Seventy-Six Trombones</i>	Willson

Among those present: Settles Glass Companies; AVCO-Everett Research Lab; Zayre Activities Committee; Norwood-Westwood Hadassah; Trombly Motor Coach Service; Junior League of Boston Professional Area; IBM Club; Massachusetts Electric Contractors Association; Holland House Brands N.F.D.A. Convention

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Guest Artist

Peter Zazofsky

Peter Zazofsky, young American violinist, recently attracted International attention by winning two major prizes. In April, 1977, he won first prize of The National Federation of Music Clubs, the first artist ever to receive the unanimous vote of the judges. In November, 1977, Mr. Zazofsky captured the Bronze Medal at The Henryk Wieniawski International Competition in Poland. He was the first winner from a western country since 1962. He also received the judges' special award for outstanding performance of Mozart. Following the competition Mr. Zazofsky performed extensively in Poland and recorded for Musa Polish records.

Peter Zazofsky is a native of Boston, Massachusetts. He began his studies with Joseph Silverstein, and later worked with Dorothy Delay. He was graduated from The Curtis Institute of Music under Ivan Galamian. At age 11 he made his debut as soloist with the Boston Symphony Orchestra. Later, Mr. Zazofsky appeared with The San Francisco Symphony conducted by Seiji Ozawa, and performed for educational television in The United States and England. He is a participating artist at The Marlboro Music Festival, and has toured the U.S. with *Music from Marlboro Concerts*. In May,



1978, Mr. Zazofsky won the Gold Medal at the Bordeaux France Festival.

Peter Zazofsky has been chosen by the U.S. State Department to tour South America, as an "Ambassador" of cultural goodwill. His itinerary will include performances in Panama, Columbia, Paraguay, Uruguay, and Brazil.

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—from the Boston Symphony Orchestra Archives



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THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday 14 July 1978 at 8

ARTHUR FIEDLER Conducting

<i>Rakoczi March from The Damnation of Faust</i>	Berlioz
Overture, <i>The Roman Carnival</i>	Berlioz
Pas De Six Ballet from <i>William Tell</i>	Rossini
<i>Roses from the South</i> , Waltzes	Strauss

INTERMISSION

COLONEL EUGENE W. ALLEN Conducting

<i>American Salute, When Johnny Comes Marching Home</i>	Gould
Symphony No. 9 in E minor, Op. 95, <i>New World</i> Allegro con fuoco (finale)	Dvořák
Songs by MASTER SERGEANT WALTER SKEES	
<i>El Capitan March</i>	Sousa

INTERMISSION

Selections from <i>The Sound of Music</i>	Rodgers
<i>The Sound of Music—How Can Love Survive—</i> <i>The Lonely Goatherd—My Favorite Things—</i> <i>Sixteen Going on Seventeen—So Long, Farewell—</i> <i>Do-Re-Mi—Edelweiss—An Ordinary Couple—</i> <i>No Way To Stop It—Maria—Climb Every Mountain</i>	
<i>You Light Up My Life</i>	Brooks
<i>Twelfth Street Rag</i>	Bowman

Among those present: Seilers of New England; Worcester Polytechnic; Army Reserve; University of Michigan—Big Ten; The Mitre Corporation; Burbank Hospital Recreation Association; Boston and Maine Railroad; IBM Corporation

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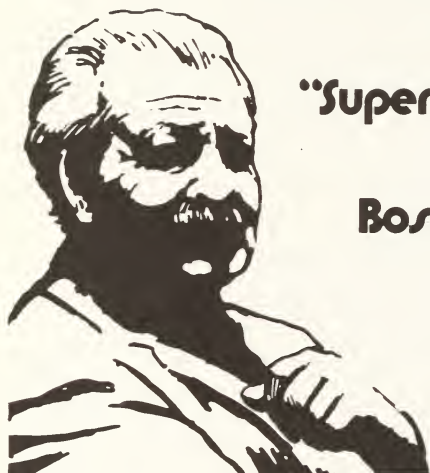
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Guest Artists

Colonel Eugene W. Allen

Colonel Eugene W. Allen, the senior musical director of the United States Army, assumed the position of leader and commander of the United States Army Band on March 16, 1976.

Colonel Allen received a Bachelor of Science and Master of Arts Degree in music from Columbia University.

An honour graduate from the Army Warrant Officer Bandmaster course, Colonel Allen was assigned to the all paratrooper 101st airborne division band during the Cuban and Lebanon crisis where he became a senior parachutist and jumpmaster.

Colonel Allen's outstanding performance as a musician and bandmaster earned him a direct commission to Captain in 1961. He served three years at West Point as associate bandmaster of the United States Military Academy Band and in 1966 was selected to command the United States Army, Element, School of Music with full responsibility for the schooling of all Army warrant officer bandmasters and enlisted bandmen.

Colonel Allen's extensive studies in music and trumpet began at the age of



seven from his father, a professional music educator and school band director in Meridian, Texas. His special instruction in conducting, arranging, and orchestration was received from Hugo Fiorato of the New York City Ballet and Mort Lindsay, musical director of the popular Merv Griffin Show.

Master Sergeant Walter Skees

The featured vocalist with the United States Army Band is Master Sergeant Walter Skees, a native of Providence, RI. Walt began singing at the age of seven. By the time he was 11 he had his own radio show and at sixteen he was singing professionally on television and in nightclubs throughout the United States. Walt has appeared on the Merv Griffin, Donald O'Connor, Steve Allen and Ed Sullivan shows and has been the featured soloist with the Bob Hope Show.

Walter followed Steve Lawrence as the featured vocalist with the United States Army Band. He has appeared with the Band at the New York Worlds Fair, Carnegie Hall, Tampa's Gasparillo Festival, and in appearances at the nation's capitol and the Jefferson Memorial during the summer concert series in Washington, D.C.



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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Saturday 15 July 1978 at 8

HARRY ELLIS DICKSON Conducting

Radetzky March

J. Strauss, Sr.

Overture to *Die Fledermaus*

Strauss

Horn Concerto No. 4 in E flat major, K. 495

Mozart

Allegro moderato

Romanza (Andante)

Rondo (Allegro vivace)

JAMES ROSS, horn

Little Fugue in G minor

Bach-Cailliet

INTERMISSION

Concerto in F for Piano and Orchestra

Gershwin

Allegro

Adagio; Andante con moto

Allegro agitato

HARRIET SHIRVAN, piano

INTERMISSION

Richard Rodgers Waltzes

arr. Anderson

Lover—Falling in Love with Love—

Oh, What A Beautiful Morning—

It's A Grand Night For Singing

Staying Alive and How Deep Is Your Love from

Gibb

Saturday Night Fever

A Fifth of Beethoven

Beethoven-Murphy

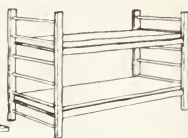
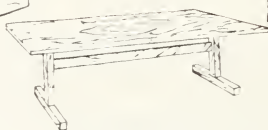
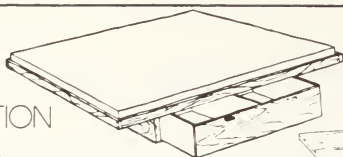
Among those present: Acton-Concord Hadassah; G.E. Company—Industrial and Marine Steam Turbine Division—Lynn; Delta Airlines; Kiwanis Club of Woonsocket; Wellesley Newcomers; Data General; Condon Community School; Twenty-Fifth Anniversary of Joyce and Donald Gair

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Guest Artists

Harriet Shirvan



Harriet Shirvan is a native New Yorker. Acclaimed as a seven year old prodigy, she played her first public concert over NBC radio, which was broadcast coast to coast. At the age of ten, Ms. Shirvan began her studies with Isabelle Vengerova, and continued under her guidance when she entered Philadelphia's Curtis Institute, without an audition, a distinction reserved

for few. Harriet Shirvan made her debut with the New York Philharmonic and has since appeared throughout the United States and Europe in concert and as soloist with numerous major orchestras. She has been the recipient of many musical awards and prizes, including the prestigious Kosciuszko Chopin Foundation Prize. Ms. Shirvan is also pianist of the Musical Arts Trio. Since moving to the Boston area, she has appeared with the Boston Pops and has been heard frequently in concert with Joseph Silverstein, Concertmaster of the Boston Symphony, and Burton Fine, Principal Violist. Ms. Shirvan has also been teaching privately, conducting Master Classes, and lecturing at universities. Due for release in September are the Grieg Sonatas for Violin and Piano, recorded by Harriet Shirvan and Joseph Silverstein for Sound Environment Records. Ms. Shirvan is an Associate Professor of piano, affiliate and Director of the piano program at Clark University.

James Ross

James Ross, a 1977 graduate of Lincoln-Sudbury Regional High School, will be a sophomore at Harvard University in the fall. He has performed as soloist with the Boston Symphony Orchestra at Youth Concerts and the Greater Boston Youth Symphony Orchestra. He has spent three

summers studying at Tanglewood and will be spending this summer travelling and studying in Europe. He will also be a competitor in the 1978 Munich International Competition in September. He has studied horn with David Ohanian, Charles Kavakoski, and Ralph Pottle.



—from the Boston Symphony Orchestra Archives

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The Pops Conductors

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Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 }
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

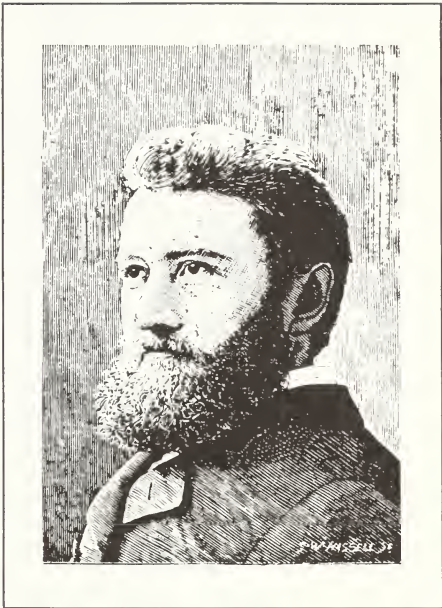
(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

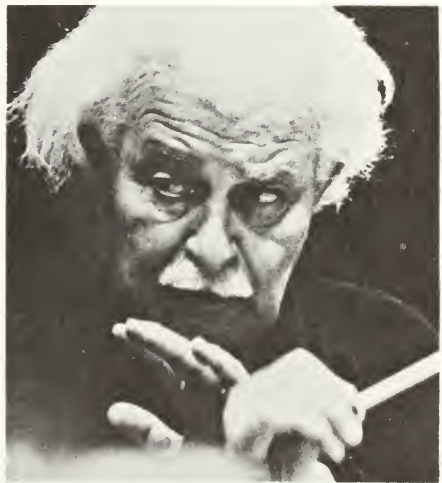
(Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 }
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement
- 1914 } Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella

Since 1930 Arthur Fiedler



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Mr. Fiedler in rehearsal

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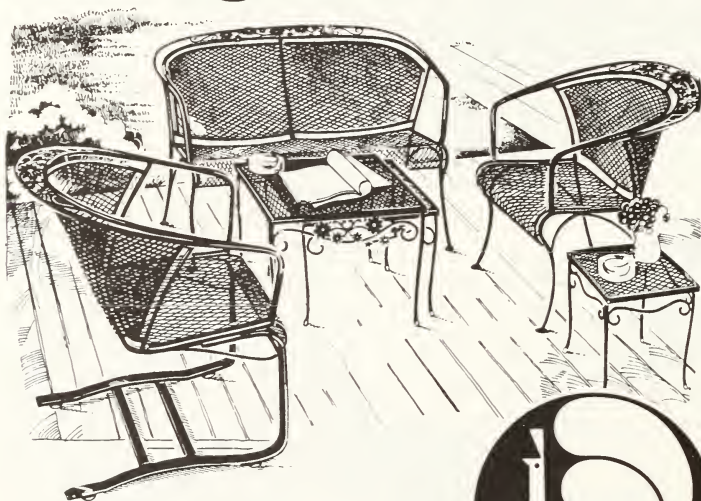
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- # 54 COSTA DO SOL ROSE
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- # 55 SANGRIA DEL SOL
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- # 51 FRANCOIS
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Coming Attractions

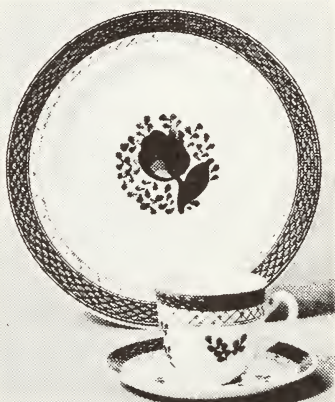
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Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts	.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

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Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

Hood's Country Club Ice Cream

Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

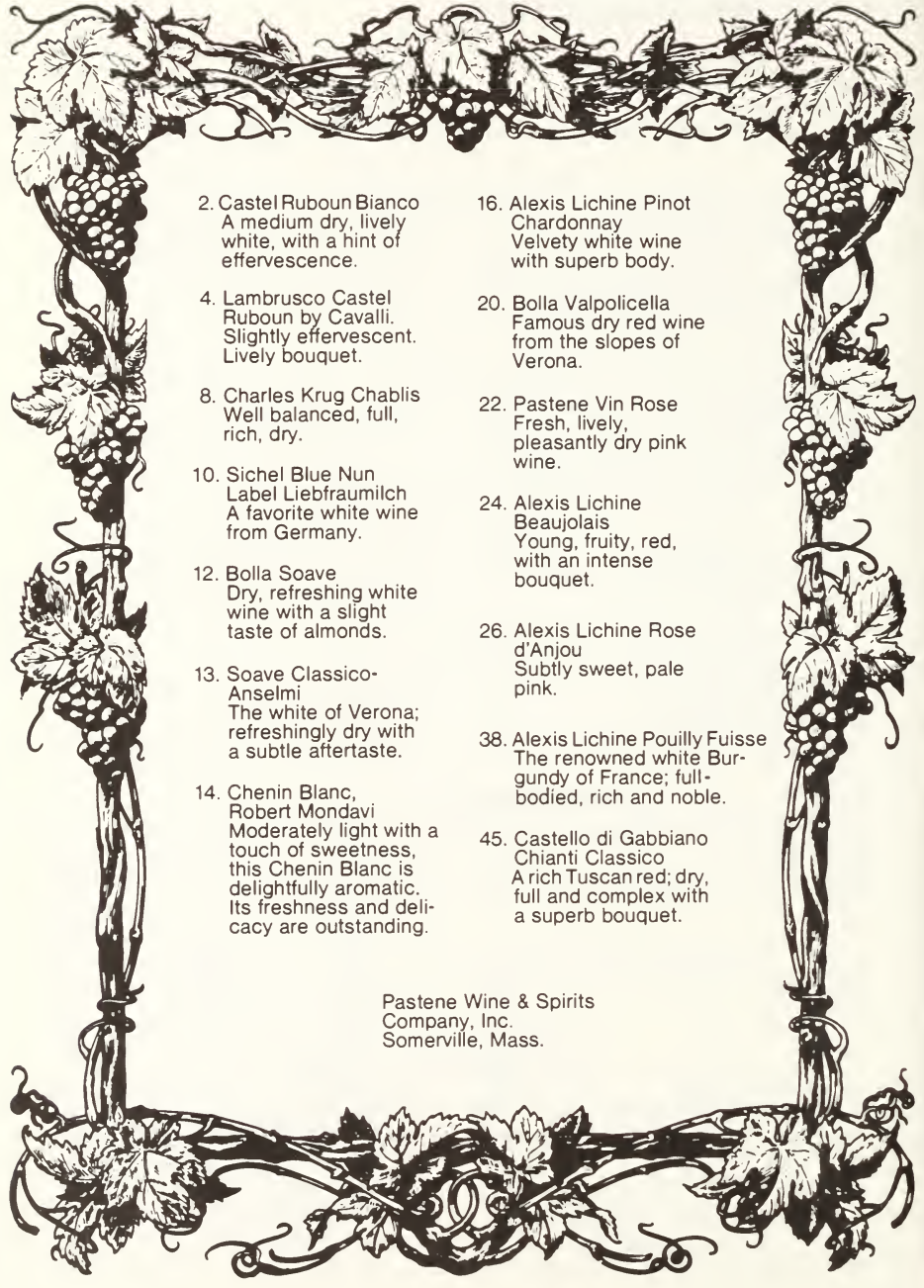
Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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(Fifth)	3.00

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 13. Soave Classico-Anselmi
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 16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.
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 26. Alexis Lichine Rose d'Anjou
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CHAMPAGNE AND SPARKLING WINES

No.		Bot.	½ Bot.
CALIFORNIA			
3	Le Domaine Cold Duck, Almaden	6.50	
FRANCE			
28	Le Duc Brut, Blanc de Blanc	9.50	
30	Taittinger, Brut La Francaise	21.00	11.00
51	Francois Monopole, Blanc de Blanc	9.00	
ITALY			
6	Gancia Asti Spumante	9.50	
NEW YORK STATE			
5	Great Western Extra Dry	9.00	5.00
7	Great Western Sparkling Burgundy	9.00	5.00
17	Champagne Cocktail for Two	3.00	
31	Taylor Brut	9.00	

WHITE WINES

CALIFORNIA			
8	Chablis, Charles Krug	5.00	3.00
11	Chablis, Sebastiani Vineyards	5.00	
14	Chenin Blanc, R. Mondavi	7.00	
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	
FRANCE			
16	Pinot Chardonnay, A. Lichine	6.00	
21	Vouvray, St. Michel	5.00	3.00
25	Blanc d'Anjou, S. Aubert (litre)	6.00	
36	Chablis, Grand Cru Valmur, A. Pic	12.50	6.75
38	Pouilly Fuisse, A. Lichine	11.00	6.00
ITALY			
2	Bianco, Cavalli Castel Ruboun	4.50	
9	Scampi Soave (litre)	5.00	
12	Soave, Bolla	6.50	3.75
13	Soave, Classico Anselmi	5.00	
GERMANY			
10	Blue Nun, Sichel	6.75	4.00
18	Bernkastel Riesling, The Bishop of Riesling	5.75	
19	Langenbach Liebfraumilch (litre)	6.25	
23	Langenbach Moselblumchen (litre)	6.25	
53	Liebfraumilch, Karl Von Stetten (litre)	4.50	
NEW YORK STATE			
32	Taylor Chablis	4.00	
33	Lake Country White, Taylor	4.00	

No.		Bot.	½ Bot.
PORTUGAL			
34	Lancer's Vinho Branco	7.00	4.00

RED WINES

CALIFORNIA			
42	Cabernet Sauvignon, Sebastiani Vineyards	6.75	
FRANCE			
24	Beaujolais, A. Lichine	6.25	3.75
40	Beaujolais Villages, Louis Jadot	7.75	4.25
46	Chateaufort du Pape, Domaine de la Solitude	9.75	5.25
ITALY			
4	Lambrusco, Cavalli Castel Ruboun	4.50	3.00
20	Valpolicella, Bolla	6.50	3.75
45	Chianti Classico, Castello Di Gabbiano	6.00	
NEW YORK STATE			
35	Lake Country Red, Taylor	4.00	
37	Taylor Sangria	4.00	
SPAIN			
55	Sangria, Costa del Sol	3.50	

ROSE WINES

CALIFORNIA			
22	Pastene Vin Rose	4.00	2.50
FRANCE			
26	Rose d'Anjou, A. Lichine	6.00	3.75
29	Rose d'Anjou, S. Aubert (litre)	6.00	
NEW YORK STATE			
39	Lake Country Pink, Taylor	4.00	
PORTUGAL			
50	Lancer's Vin Rose	7.00	4.00
54	Costa Do Sol	5.50	3.00

SHERRY

NEW YORK STATE			
41	Taylor Cream Sherry	4.00	
SPAIN			
27	Duff Gordon Amontillado (Club Dry)	8.00	Glass 1.00

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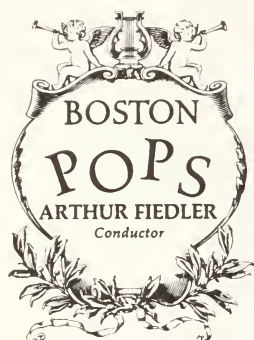
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Assistant Conductor

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George Zazofsky
Concertmaster
Julius Schulman
Assistant Concertmaster
Joseph McGauley
Maynard Goldman
Hyun-Woo Kim
Abraham Mishkind
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Susan Light
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Shirley Boyle
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Endel Kalam
Barbara Kroll
Jean Haig
Eleftherios Eleftherakis
Mary Hadcock
Leonard Gibbs
John Englund

Cellos

David Fink
Miron Yampolsky
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Bruce Coppock
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Hoffman
Melvin Peabody
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Alan Williams

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
Jeanne Paella

Trumpets

Peter Chapman
James Simpson
Charles Lewis
Fred Orkiseski

Trombones

Nathaniel Gurin
William Gibson
LaMar Jones

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Richard Kashanski
John Grimes

Rhythm Section

Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp

Cynthia Price

Organ

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Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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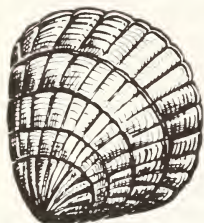
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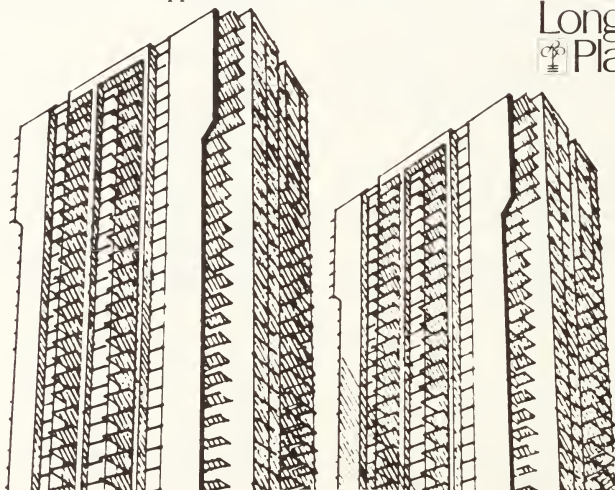
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

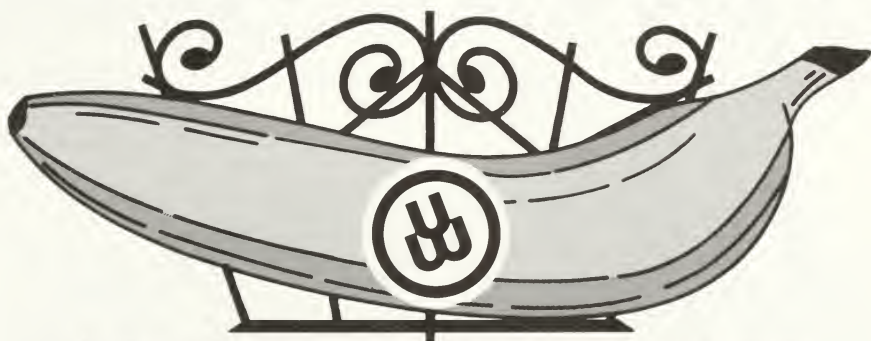
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

Cover Design: Susan Garry

Set Design: Clint Heitman



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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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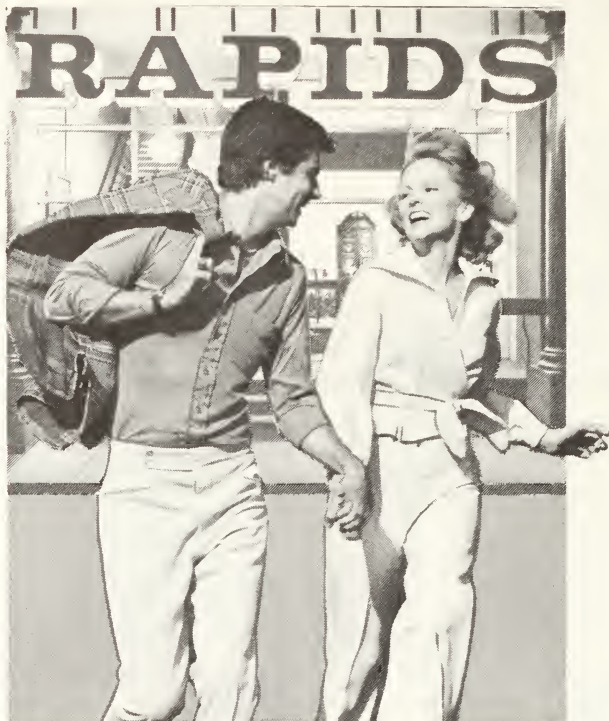
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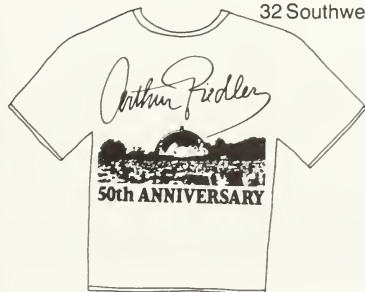
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The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

Monday 10 am to 6 pm; Tuesday through Saturday 10 am to 8:30 pm; Sundays 1 pm to 8 pm.

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Tickets go on sale: For the week of:

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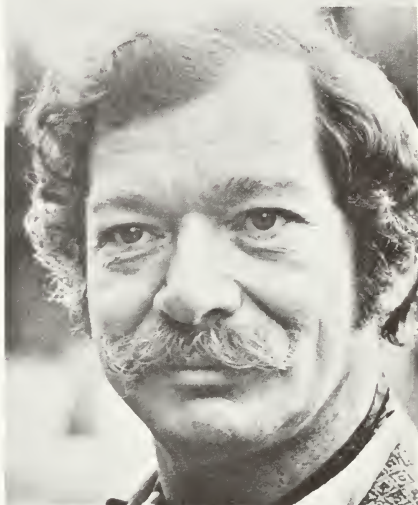
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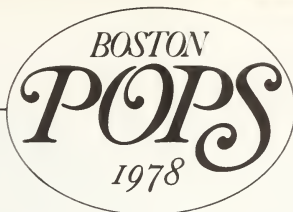


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<i>Rakoczi March from The Damnation of Faust</i>	Berlioz
<i>Overture, The Roman Carnival</i>	Berlioz
<i>Clair de lune</i>	Debussy
<i>Voices of Spring, Waltzes</i>	Strauss

INTERMISSION

<i>Scherzo and Wedding March from A Midsummer Night's Dream</i>	Mendelssohn
<i>Piano Concerto No. 1 in G minor, Op. 25</i>	Mendelssohn
<i>Molto allegro con fuoco—Andante—</i>	
<i>Presto: Molto allegro e vivace</i>	
GLENN SALES, piano	

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<i>Selections from The Sound of Music</i>	Rodgers
<i>The Sound of Music—How Can Love Survive—</i>	
<i>The Lonely Goatherd—My Favorite Things—</i>	
<i>Sixteen Going on Seventeen—So Long, Farewell—</i>	
<i>Do-Re-Mi—Edelweiss—An Ordinary Couple—</i>	
<i>No Way to Stop It—Maria—Climb Every Mountain</i>	
<i>You, You're The One®</i>	arr. Hayman
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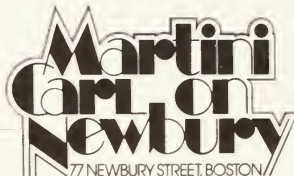


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Guest Artist

Glenn Sales



Glenn Sales lives in Hyattsville, Maryland, where he is an 11th grade honor student at Northwestern High School. Among his

numerous achievements is winning First Prize in this year's Beethoven Competition sponsored by the Beethoven Society of Washington, D.C. He was also winner of the National Symphony Orchestra Concerto Competition for Young Soloists in 1977, and appeared with the National Symphony playing Beethoven's Concerto No. 3. Glenn was invited to appear again with the National Symphony this summer in the Concerto No. 2 by Rachmaninoff. He has played many recitals and performed with several other orchestras. His recent recital at the Isabella Stewart Gardner Museum drew a standing ovation. Glenn studies privately with Robert Dumm, professor of music at Catholic University, and formerly Dean of the Boston Conservatory.

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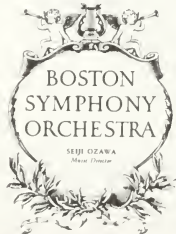
SERIES A - October 28, January 20, March 10

SERIES B - November 4, February 10, March 17

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Josef Pasternack
Pops Conductor 1916

— from the Boston Symphony Orchestra Archives

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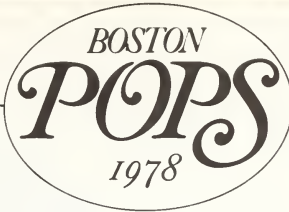
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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Wednesday 19 July 1978 at 8

HARRY ELLIS DICKSON Conducting

AMERICAN SOCIETY OF HORTICULTURAL SCIENCE NIGHT

<i>Coronation March from The Prophet</i>	Meyerbeer
<i>Overture to The Barber of Seville</i>	Rossini
<i>Minuet for Strings</i>	Boccherini
<i>Waltz of the Flowers from The Nutcracker Suite</i>	Tchaikovsky

INTERMISSION

Piano Concerto No. 3 in D minor, Op. 30 Allegro ma non tanto Intermezzo: Adagio Finale: Alla breve MICEAL O'ROURKE, piano	Rachmaninoff
---	--------------

INTERMISSION

Selections from <i>Girl Crazy</i> <i>I Got Rhythm—Embraceable You—</i> <i>Bidin' My Time—But Not For Me</i>	Gershwin-Anderson
<i>Days of Wine and Roses</i>	Mancini
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

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Guest Artist

Míceál O'Rourke

Míceál O'Rourke was born in Dublin in 1948 and studied there at the College of Music with Elizabeth Costello and later at University College Dublin.

During his course at U.C.D. he was awarded a French Government Scholarship which enabled him to spend two years in Paris, where his piano teachers were Florenzia Raitzin and Marcel Ciampi. With Marcel Ciampi, a surviving pupil of Debussy, there was particular emphasis on the works of the French impressionist composers.

Míceál O'Rourke returned briefly to Dublin to complete his university course and graduated in 1971 with the degree of Bachelor of Music. Since then he has lived on the continent, mostly in Paris.

He has also been a member of the Mas-

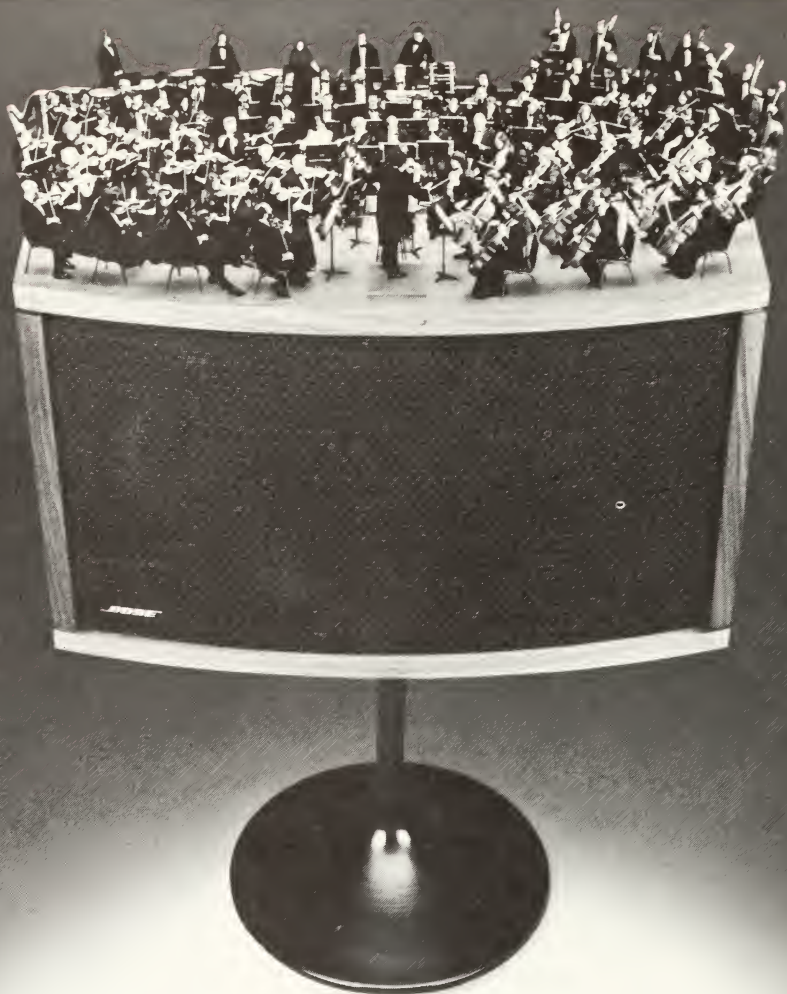
ter Class of Arturo Benedetti Michelangeli at Siena and in Stuttgart has been a student of Jörg Demus. He is continuing his studies with Jacques de Tieghe in Belgium.

Twice winner of the Piano bursary of the international cigarette manufacturers Player-Wills, and of an international piano competition held in Belfast in 1968, Míceál O'Rourke has given concerts in Ireland, England, France, Belgium and Germany. He has been soloist with the New Irish Chamber Orchestra and the B.B.C. Northern Ireland Orchestra and is a regular soloist with the Radio Telefís Éireann Symphony Orchestra (Irish Radio Symphony). He broadcasts frequently for R.T.É. and has broadcast for B.B.C. and Italian Radio.



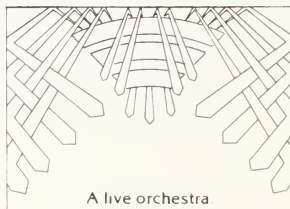
Richard Rodgers (sitting left), and Oscar Hammerstein (right) at Pops, 8 May 1952.

—from the Boston Symphony Orchestra Archives

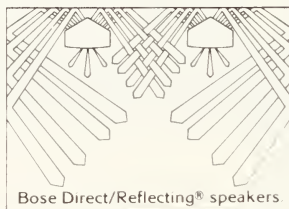


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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Thursday 20 July 1978 at 8

HARRY ELLIS DICKSON Conducting

<i>Up the Street, March</i>	Morse
Overture to <i>Ruslan and Ludmilla</i>	Glinka
<i>Jalousie</i>	Gade
Hungarian Dance No. 5	Brahms
Hungarian Dance No. 6	Brahms

INTERMISSION

Piano Concerto No. 3 in D minor, Op. 30	Rachmaninoff
Allegro ma non tanto	
Intermezzo: Adagio	
Finale: Alla breve	
MICEAL O'ROURKE, piano	

INTERMISSION

Selections from <i>Girl Crazy</i>	Gershwin-Anderson
<i>I Got Rhythm—Embraceable You—</i>	
<i>Bidin' My Time—But Not For Me</i>	
<i>Mack the Knife</i> from <i>The Threepenny Opera</i>	Weill
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: Winchester Rotary Club; Cuban Cultural Society; Boston Edison Employees; Harvard Outings and Innings; The Hundred Club; The Charlestown Preservation Society; ITEK Corporation; First National Bank of Boston; Bird Club; Connolly for U.S. Senate Committee

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Guest Artist

For Míceál O'Rourke's biography please see page 23.



An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives



Our wine of the month is often the wine of the year.

Every year, the wine people award medals to the best of the American wines.

(“And the winner for Best Supporting Burgundy is – may I have the envelope please . . .”)

As it happens, almost every wine on my list is a medal-winner. They are all vintage wines, most of them estate-bottled in the hill country north of San Francisco, and they’re some of the best wines ever bottled in America.

What’s surprising is that they’re also some of the least expensive. Most of ours are about \$5 or \$6 a bottle, and they’re probably the equivalent of any \$10 French wine you’re apt to find in any Boston restaurant. (On the other hand, any \$5 *French* wine you’re apt to find in a Boston Restaurant is probably the Gallic equivalent of Ripple.)

I even offer a different Wine of the Month which is priced *egregiously* low (for the month).

Which means this:

No longer must you choose between honoring the stars and stripes, or betraying your palate. At my place, you are encouraged to betray neither, indulge the both, and remember what happened to Carrie Nation.

(She never touched the stuff, and died in 1911. There are those who claim a causal relationship.)

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THE BOSTON POPS ESPLANADE ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

Friday 21 July 1978 at 8

ARTHUR FIEDLER Conducting

French Military March from the <i>Suite Algerienne</i> , Op. 60	Saint-Saëns
Overture to <i>Ruslan and Ludmilla</i>	Glinka
Pas De Six Ballet from <i>William Tell</i>	Rossini
<i>Roses from the South</i> , Waltzes	Strauss

INTERMISSION

Piano Concerto No. 5 in E flat, Op. 73, <i>Emperor</i>	Beethoven
Allegro	
Adagio un poco mosso	
Rondo: Allegro	
FREDERICK MOYER, piano	

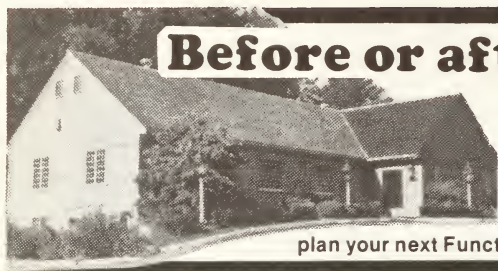
INTERMISSION

Selections from <i>Girl Crazy</i>	Gershwin-Anderson
<i>I Got Rhythm—Embraceable You—</i>	
<i>Bidin' My Time—But Not For Me</i>	
<i>Staying Alive and How Deep Is Your Love</i> from	Gibb
<i>Saturday Night Fever</i>	
<i>Twelfth Street Rag</i>	Bowman

Among those present: First Nazarene Church

London, Polydor, and RCA Records

Baldwin Piano



Before or after the 'POPS'...

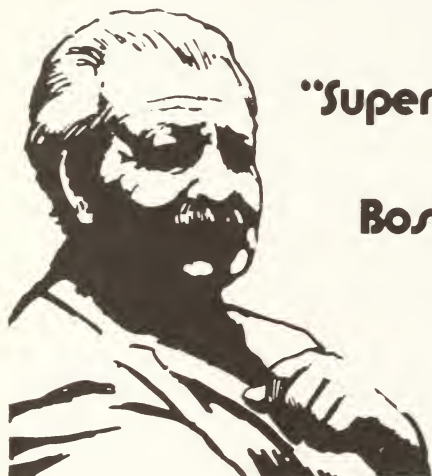
have your 'pops' at a '99'...



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Guest Artist

Frederick Moyer

Frederick Moyer, of Wayland, Massachusetts, began piano studies at the age of seven. Deciding at age fourteen to pursue music seriously, he took up intensive study with Theodore Lettvin. As a high school student he was awarded a full scholarship to attend the Curtis Institute in Philadelphia where he studied with Eleanor Sokoloff. Mr. Moyer participated in master classes taught by Andre Watts at Tanglewood in 1974 and later studied with Leon Fleischer. He is currently a student of Menahem Pressler at the University of Indiana at Bloomington.

Mr. Moyer has soloed with the Boston Symphony Youth Concerts Orchestra, the Holy Trinity Orchestra of Port-au-Prince, Haiti, the Springfield, Brockton and Newton Symphonies, the Philadelphia Orchestra, and last year performed Beethoven's Second Piano Concerto with the Boston Pops Orchestra. In August and September Mr. Moyer will perform extensively in Japan with the Japan Philharmonic Symphony.



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—from the Boston Symphony Orchestra Archives

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THE BOSTON POPS ESPLANADE ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday 22 July 1978 at 8

ARTHUR FIEDLER Conducting

Introduction to Act III from <i>Lohengrin</i>	Wagner
Overture to <i>The Pirates of Penzance</i>	Sullivan
<i>Londonderry Air</i> (Irish Tune from County Derry)	Grainger
<i>Bacchanale</i> from <i>Samson and Delilah</i>	Saint-Saëns

INTERMISSION

Piano Concerto No. 5 in E flat, Op. 73, <i>Emperor</i>	Beethoven
Allegro	
Adagio un poco mosso	
Rondo: Allegro	
FREDERICK MOYER, piano	

INTERMISSION

Richard Rodgers Waltzes	arr. Anderson
<i>Lover—Falling in Love with Love—</i>	
<i>Oh, What A Beautiful Morning—</i>	
<i>It's A Grand Night For Singing</i>	
<i>You Light Up My Life</i>	Brooks
<i>America Sings</i>	arr. Bodge
<i>A Hot Time in the Old Town Tonight—</i>	
<i>I've Been Working on the Railroad—</i>	
<i>Down by the Old Mill Stream—</i>	
<i>In the Good Old Summer Time—</i>	
<i>When Irish Eyes Are Smiling—</i>	
<i>God Bless America</i>	

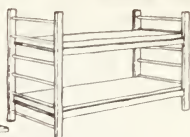
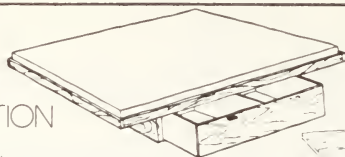
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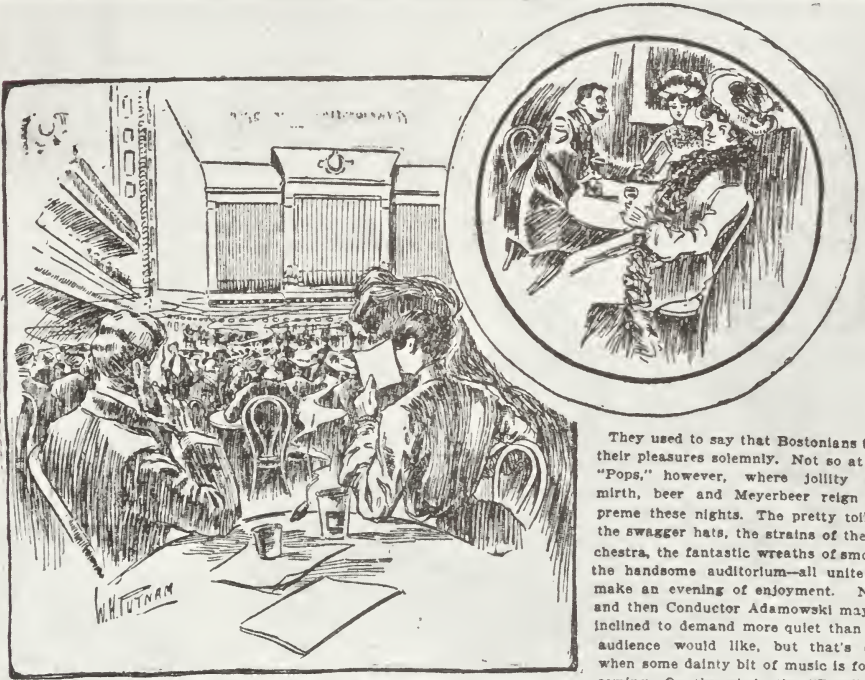
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Guest Artist

For Frederick Moyer's biography please see page 31.



Scene at the Symphony Hall "Pops."

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

—from the Boston Symphony Orchestra Archives



—from the Boston Symphony Orchestra Archives

By the mid-1980's, serious electric shortages will occur in New England if planned generating facilities continue to face delays. That's not to say that all the lights are going to go out at once. But unless we can construct plants now scheduled, our standard of living is in serious danger in the near future. You see, electric energy is generated at a power plant that converts a natural resource like coal, oil or the sun into electricity.

And that's the problem.

For example, it's a fact that the world's oil supply is limited. As the supply diminishes, the cost of oil becomes prohibitive.

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The answer?

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Nuclear energy is the answer to the energy question—for you, your children, and your children's children. The alternatives just don't leave us any alternative.

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BUT HOW ABOUT THE MALLOYS' MALLOYS?**

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 } Timothee Adamowski
- 1894 } Timothee Adamowski
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

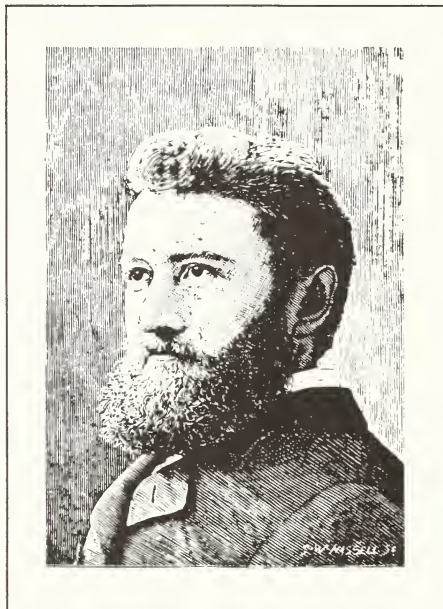
(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

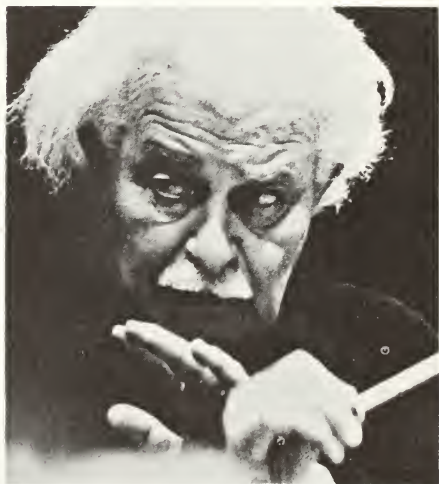
(Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 } Max Zach, Gustav Strube
- 1903 } Timothee Adamowski
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav Strube
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 } Gustav Strube, André Maquarre
- 1912 } Otto Urack, André Maquarre, Clement Lenom
- 1913 } Otto Urack, André Maquarre, Clement Lenom
- 1914 } Otto Urack, André Maquarre, Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella

Since 1930 Arthur Fiedler



Adolf Neuendorff
First Conductor of the Pops



Mr. Fiedler in rehearsal

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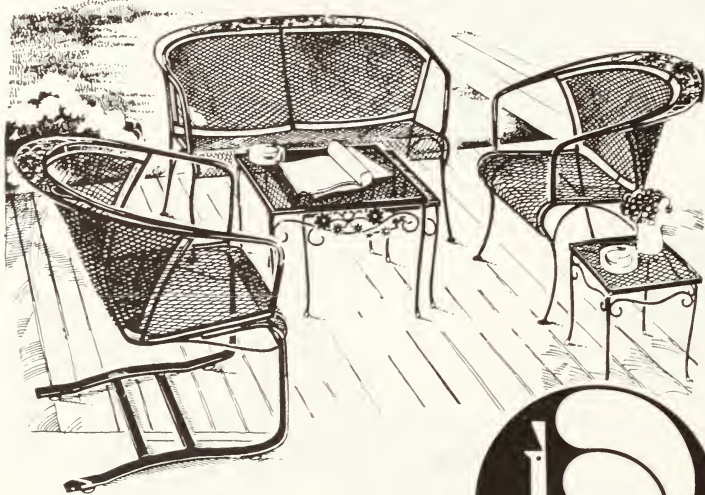
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German Qualitatswein
- # 54 COSTA DO SOL ROSE
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- # 55 SANGRIA DEL SOL
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- # 51 FRANCOIS
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Coming Attractions

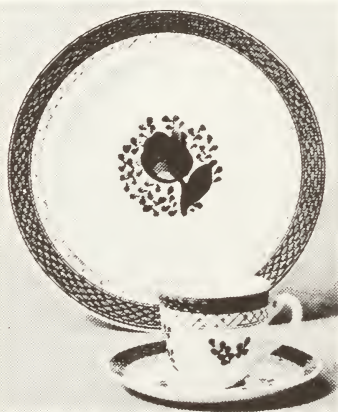
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Sandwiches

Imported Ham	2.25	Swiss Cheese	2.00
Imported Ham & Swiss Cheese	2.25	Cream Cheese on Date Nut	
Breast of Turkey	2.25	Bread	1.25

Sandwiches served on rye or white bread.

Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs	1.35
Danish Munster	1.35
Havarti with Caraway	1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)	.90
Italian Cookies	.60	Cheese Cake (plain)	.90
Napoleons	.60		

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts	.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts	.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews	1.25 and 1.80
		Mixed Nuts (No peanuts)	1.10 & 1.60

Candy Cupboard Candies

Miniatures (11 oz.)	3.30	Buttercreams	2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints	1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)	.55
		French Drops (Hard Candies)	.60

Hood's Country Club Ice Cream

Vanilla	.70	Sundaes:	
Chocolate	.70	Chocolate	1.00
Strawberry	.70	Strawberry	1.00
Coffee	.70	Pineapple	1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea	.50
Iced Coffee	.60	Iced Tea	.50

Fresh Fruit and Cold Drinks

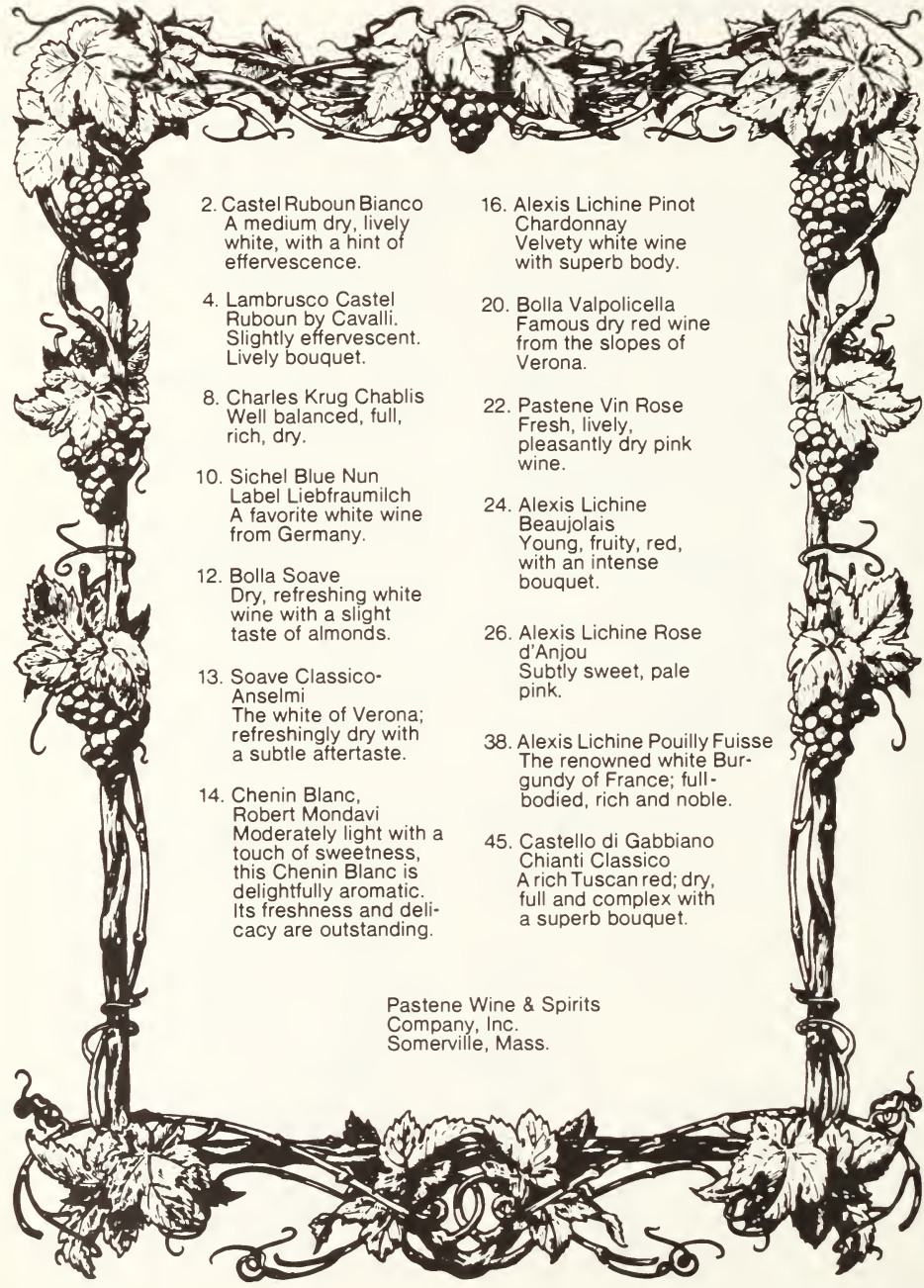
Pops Punch (Glass)	.60	Coca-Cola	.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale	.50
Lemonade (Glass)	.60	Seven-Up	.50
Lemonade (Pitcher)	2.25	Tab	.50

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2. Castel Ruboun Bianco
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 8. Charles Krug Chablis
Well balanced, full, rich, dry.
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 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds.
 13. Soave Classico-Anselmi
The white of Verona; refreshingly dry with a subtle aftertaste.
 14. Chenin Blanc, Robert Mondavi
Moderately light with a touch of sweetness, this Chenin Blanc is delightfully aromatic. Its freshness and delicacy are outstanding.
 16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body.
 20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona.
 22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.
 24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet.
 26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.
 38. Alexis Lichine Pouilly Fuisse
The renowned white Burgundy of France; full-bodied, rich and noble.
 45. Castello di Gabbiano Chianti Classico
A rich Tuscan red; dry, full and complex with a superb bouquet.

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POPS Wine List

CHAMPAGNE AND SPARKLING WINES

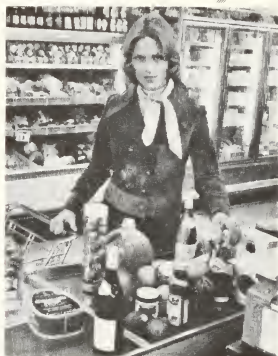
No.	Bot.	½ Bot.	No.	Bot.	½ Bot.
CALIFORNIA			PORTUGAL		
3	Le Domaine Cold Duck, Almaden	6.50	34	Lancer's Vinho Branco	7.00 4.00
FRANCE			RED WINES		
28	Le Duc Brut, Blanc de Blanc	9.50	CALIFORNIA		
30	Taittinger, Brut La Francaise	21.00 11.00	42	Cabernet Sauvignon, Sebastiani Vineyards	6.75
51	Francois Monopole, Blanc de Blanc	9.00	FRANCE		
ITALY			24	Beaujolais, A. Lichine	6.25 3.75
6	Gancia Asti Spumante	9.50	40	Beaujolais Villages, Louis Jadot	7.75 4.25
NEW YORK STATE			46	Chateaufeuf du Pape, Domaine de la Solitude	9.75 5.25
5	Great Western Extra Dry	9.00 5.00	ITALY		
7	Great Western Sparkling Burgundy	9.00 5.00	4	Lambrusco, Cavalli Castel Ruboun	4.50 3.00
17	Champagne Cocktail for Two	3.00	20	Valpolicella, Bolla	6.50 3.75
31	Taylor Brut	9.00	45	Chianti Classico, Castello Di Gabbiano	6.00

WHITE WINES

CALIFORNIA			NEW YORK STATE		
8	Chablis, Charles Krug	5.00 3.00	35	Lake Country Red, Taylor	4.00
11	Chablis, Sebastiani Vineyards	5.00	37	Taylor Sangria	4.00
14	Chenin Blanc, R. Mondavi	7.00	SPAIN		
15	Johannisberg Riesling, Sebastiani Vineyards	6.25	55	Sangria, Costa del Sol	3.50
FRANCE			ROSE WINES		
16	Pinot Chardonnay, A. Lichine	6.00	CALIFORNIA		
21	Vouvray, St. Michel	5.00 3.00	22	Pastene Vin Rose	4.00 2.50
25	Blanc d'Anjou, S. Aubert (litre)	6.00	FRANCE		
36	Chablis, Grand Cru Valmur, A. Pic	12.50 6.75	26	Rose d'Anjou, A. Lichine	6.00 3.75
38	Pouilly Fuisse, A. Lichine	11.00 6.00	29	Rose d'Anjou, S. Aubert (litre)	6.00
ITALY			NEW YORK STATE		
2	Bianco, Cavalli Castel Ruboun	4.50	39	Lake Country Pink, Taylor	4.00
9	Scampi Soave (litre)	5.00	PORTUGAL		
12	Soave, Bolla	6.50 3.75	50	Lancer's Vin Rose	7.00 4.00
13	Soave, Classico Anselmi	5.00	54	Costa Do Sol	5.50 3.00
GERMANY			SHERRY		
10	Blue Nun, Sichel	6.75 4.00	NEW YORK STATE		
18	Bernkastel Riesling, The Bishop of Riesling	5.75	41	Taylor Cream Sherry	4.00
19	Langenbach Liebfraumilch (litre)	6.25	SPAIN		
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32	Taylor Chablis	4.00			
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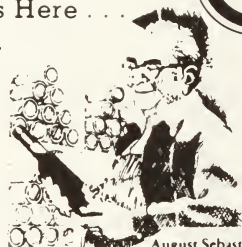
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Wed. Mat. and Evg. Aug. 9
Thurs. Mat. and Evg. Aug. 10

"THE MIKADO"

Fri. Evg. Aug. 11; Sat. Mat. and Evg.
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